

IN THIS ISSUE: { "INSANITY AND GENIUS"—BY CLARENCE LUCAS
MUSICAL ACTIVITIES IN BERLIN, LONDON, BUDAPEST AND BRUSSELS

MUSICAL COURIER

Weekly Review OF THE World's Music

Forty-Second Year. Price 15 Cents

Published by Musical Courier Company, Inc., 437 Fifth Avenue, New York.
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Foreign \$6.25 Annually

VOL. LXXXII—NO. 13

NEW YORK, THURSDAY, MARCH 31, 1921

WHOLE NO. 2138



THE HAMBOURG TRIO

JAN HAMBOURG, VIOLINIST; BORIS HAMBOURG, CELLIST,
AND ALBERTO GUERRERO, PIANIST

(INSERT) J. CAMPBELL-McINNES, BARITONE



INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY.

Church, Concert and School Positions Secured
MRS. BABCOCK
Telephone, 2634 Circle.
Carnegie Hall, New York

J. H. DUVAL,
TEACHER OF SINGING
Italian and French Opera.

Studios: 32 Metropolitan Opera House Building
603-4 Carnegie Hall : : : New York

M. F. BURT SCHOOL,
Sight-Singing, Ear-Training, Musical Stenography, Normal course in Public and Private School Music. Special coaching for church trials.
Address: Brooklyn School, 48 Lefferts Place.

ROSS DAVID,
VOCAL STUDIOS
1013 Carnegie Hall, New York

CARL M. ROEDER,
TEACHER OF PIANO
Technic—Interpretation—Theory.
Normal Course for Teachers.
607-608 Carnegie Hall, New York.
234 Main St., Orange, N. J.
Residence: 680 St. Nicholas Ave., New York

MME. ANITA RIO
SOPRANO
Vacancies for a Few Pupils
182 Madison Ave.
Phone: 392 Murray Hill. New York

MME. NIESSEN-STONE,
MEZZO-CONTRALTO
Management:
Annie Friedberg, 1425 Broadway, New York
Vocal Studio:
50 W. 67th St., N. Y. Tel. 1405 Columbus

MME. KATHRYN CARYLNA,
Teacher of voice in all its branches. Defects of tone production eradicated.
French and Italian Lyric Dietion.
257 West 86th Street. New York
Telephone, 5910 Schuyler.

MAUDE T. DOOLITTLE
PIANIST AND COACH
536 West 112th Street - - - New York
Telephone 3891 Cathedral

HAZEL MOORE,
SOPRANO
For teaching periods address,
Care of Musical Courier,
437 Fifth Avenue. New York

FRANCIS ROGERS,
CONCERT BARITONE AND TEACHER
OF SINGING
144 East 62nd Street, New York.
Telephone, 610 Plaza

E. PRESSON MILLER,
TEACHER OF SINGING
826 Carnegie Hall. Tel. 1350 Circle

JANNET BULLOCK WILLIAMS
TEACHER OF SINGING
122 Carnegie Hall.

FLORENCE E. GALE,
SOLO PIANIST
Recitals and Concerts.
Instruction, Leschetizky Method.
137 West 69th St., New York.
Telephone, Columbus 4873

JACQUES L. GOTTLIEB,
Formerly Director East Side House Settlement Music School, N. Y., Founder and Conductor Neighborhood Symphony Orchestra, announces new Studios, instruction in all departments, staff of able teachers.
136 East 76th St., New York City.
Telephone—Rhinelander 4345.

ZIEGLER INSTITUTE OF NORMAL SINGING
1425 Broadway, New York
(Metropolitan Opera House)
Tel. 1274 Bryant
ANNA E. ZIEGLER, DIRECTOR, announces SUMMER COURSES for Voice Students and Teachers at above address, as well as in country surroundings.

HENRIETTA SPEKE-SEELEY,
SOPRANO—TEACHER OF SINGING
1425 Broadway, Metropolitan Opera House, N. Y.
Residence: 2184 Bathgate Ave., N. Y.
Phone, 3067 Tremont.

MRS. JOHN DENNIS MEHAN
VOICE DEVELOPMENT—COACHING—REPERTOIRE
Teacher of Mary Jordan, Evan Williams, Marie Morissey, Harry McClaskey, John Barnes Wells, Robert Parker and over six hundred and fifty artists now in responsible positions.
Artists furnished for all occasions.
ZILLAH HALSTEAD—PIANO—Accompanist
Apply The Mehan Studios, 70 Carnegie Hall, 154 West 57th St., New York. Tel. Circle 1422
Summer Session announced later.

THE BOICE STUDIO OF VOCAL ART
SUSAN S. BOICE.
MRS. HENRY SMOCK BOICE, Consulting Teacher.
65 Central Park West : Tel. Columbus 7140
1425 Broadway, Room 43 : Tel. Bryant 1274

WALTER L. BOGERT,
ART OF SINGING
Lecturer at Yale University
25 Claremont Ave., N. Y. Tel. 4834 Morningside

VIOLA WATERHOUSE-BATES,
Soprano
VOCAL INSTRUCTION
324 West 84th Street. : : : New York City
Telephone 5420 Schuyler

GIUSEPPI CAMPANARI
BARITONE
(Late of Metropolitan Opera Company)
Will accept pupils
Phone 3460 Riverside 668 West End Ave.
New York.

MRS. ROBINSON DUFF
VOICE
136 East 78th Street. : : : New York
Telephone Rhinelander 4468

FRANCES ROBINSON DUFF
Teacher of diaphragmatic breathing, placing of the speaking voice, curing stuttering, also chart of French Pantomime and original chart of Delsarte.
136 East 78th Street, New York.
Telephone Rhinelander 4468

WILLIAM THORNER,
VOCAL TEACHER AND COACH
Address: 209 West 79th Street, New York City

MILLIE RYAN
ART OF SINGING
Perfect Tone Production and Repertoire
Studio: 1730 Broadway, New York.
Telephone Circle 8675

EDMUND J. HELEN ETHEL MYER,
VOCAL INSTRUCTION AND COACHING
Teacher of Theo Karle.
828-829 Carnegie Hall. Tel. Circle 1350

ELIZABETH K. PATTERSON,
SCHOOL OF SINGING
Studio: 257 West 104th Street.
Phone, 2859 Academy.

MR. FRANCIS STUART,
TEACHER OF SINGING
Pupil of Lamperti the Elder.
"Being in full possession of my method of singing, he has the ability to form great artists."
—Francesco Lamperti.
Carnegie Hall Studios 1103-4, New York City.

WILBUR A. LUYSTER,
Specialist in Sight Singing.
(Formerly teacher for Met. Opera Co.)
"A Maker of Readers"—No instrument used.
Both class and individual instruction.
Class courses begin Oct. 1st. Private any time.
Carnegie Hall. Res. Phone, 6515W Flatbush.

MISS EMMA THURSBY,
SOPRANO
Will receive a limited number of pupils.
Residence: 34 Gramercy Park.
Phone, 3187 Gramercy. New York City

JOHN W. NICHOLS,
TENOR, VOCAL INSTRUCTION
Vocal Instructor at Vassar College (Mondays and Thursdays). Vocal Instructor at University of Vermont Summer Session.
Studios: 819 Carnegie Hall : New York City
Home Telephone 1003 Kingsbridge

ALICE GARRIGUE MOTT,
ART OF SINGING
172 West 79th Street, New York
Telephone, 7993 Schuyler

ESPERANZA GARRIGUE,
ART OF SINGING
337 West 85th Street, New York.

MME. MORROW, F. N. C. M.,
American Voice Specialist. Teacher of Covent Garden Artists. Highest American and European Diplomas. Lost voices positively restored.
200 West 107th Street, New York.
Phone, 3213 Academy.

HERBERT WILBUR GREENE,
SCHOOL OF SINGING
Director of Brookfield Summer School of Singing
701 Carnegie Hall, New York City.

ZERFFI
TEACHER OF SINGING
Voice Production without Interference.
The Logically Correct Method of Voice Production
Studio: 333 West End Avenue (76th St.), N. Y.
Phone, 5217 Columbus

MME. EMMA A. DAMBMANN
TEACHER OF SINGING—VOICE PLACING SPECIALIST
Voices heard for Southland Singers Organization by appointment.
STUDIO: 137 WEST 93RD STREET
Phone, 1436 Riverside
Conductor: Leroy Tebbs. Accompanists: Lucille Blabb and Willard Sekberg

PROFESSOR LEOPOLD AUER
indorses and praises very highly
ALBERT GOLDENBERG'S
VIOLIN INSTRUCTION
Preparatory teacher to Professor Auer
824 Carnegie Hall. Tel. Circle 3467
Application by mail

SIGNOR A. BUZZI-PECCIA,
VOICE SPECIALIST AND COMPOSER
Teacher of Alma Gluck, Sophie Braslau and Cecil Arden.
Studio: 33 West 67th St., New York.

CLARA NOVELLO DAVIES,
"All Can Sing if They Know How to Breathe."
104 West 57th Street, New York City.
Phone, Circle 4549.

MME. REGINA DE SALES
Teacher of Singing
29 West 52nd Street : : : New York City

MAESTRO G. H. CASELOTTI,
VOCAL TEACHER
Metropolitan Opera House Bldg., 1425 Broadway, New York.
Taylor Bldg., 46 Cannon St., Bridgeport, Conn.

FREDERICK E. BRISTOL,
TEACHER OF SINGING
43 West 46th Street, New York City.

MR. CHARLES LEE TRACY,
PIANOFORTE INSTRUCTION
Certified Leschetizky Exponent.
Carnegie Hall Studios, 832-3 New York City

PIZZARELLO VOCAL ART
MRS. ELIZABETH SCHAUF, Instructor
851-52 Carnegie Hall. : : : New York
Joseph Pizzarello, Paris address, care of American Express Company

F. W. RIESBERG,
INSTRUCTION—PIANO, ORGAN, HARMONY
Organist and Director Summerfield M. E. Church Vested Choir, Port Chester. With the MUSICAL COURIER, 437 Fifth Avenue; Tel. 4292 Murray Hill. Personal address, 408 W. 150th St., N. Y. C. Tel. 1530 Audubon.

CARL FIQUÉ PIANO
KATHERINE NOAK-FIQUÉ
DRAMATIC SOPRANO.
FIQUE MUSICAL INSTITUTE
128 De Kalb Avenue, Brooklyn.

HANNA BROCKS-OETTEKING,
SOPRANO
Concerts, Oratorios, Recitals and Musicales.
Pupils Received.
Studio: 607 West 137th Street, New York
Phone, Audubon 1600.

LILLIAN SHERWOOD NEWKIRK
ART OF SINGING
1425 Broadway (Metropolitan Opera House Bldg.), N. Y. Wednesdays and Saturdays.
All Mail to 11 Morgan Ave., Norwalk, Conn

JESSIE FENNER HILL,
TEACHER OF SINGING
Metropolitan Opera House Studios, 1425 Broadway, New York. Phone Bryant 1274.

DUDLEY BUCK,
TEACHER OF SINGING
50 West 67th Street New York
Phone, Columbus 4984.

VINCENZO PORTANOVA
VOCAL STUDIO
240 West 73rd Street New York
Phone 8955 Columbus

MARIE MIKOVA
Pianist—Instruction.
Assistant to Wager Swayne.
308 East 72nd St. New York
Telephone 8812 Rhinelander.

DANIEL SULLIVAN,
TEACHER OF SINGING
35 East Thirty-Eighth Street, New York City

MINNA KAUFMANN,
Soprano—Vocal Instruction, Lehmann Method
Address, J. Cartall, 601-602 Carnegie Hall.

LAURA E. MORRILL,
TEACHER OF SINGING
148 West 72nd Street.
Phone, 2118 Columbus. New York

ADELE LEWING,
PIANIST, COMPOSER AND COACH
Authorized Teacher of the Leschetizky Method
Residence Studio, 115 Hamilton Place
Telephone, Audubon 960
Downtown Studio Steinway Hall

THE NEW YORK INSTITUTE FOR VIOLIN PLAYING, PIANO AND VOICE CULTURE,
230 E. 62d St.
Complete musical education given to students from the beginning to the highest perfection.
F. & H. CARRI, Directors.

VON DOENHOFF, ALBERT,
PIANIST, COMPOSER, TEACHER
251 West 102d Street, New York.
Phone, Riverside 366

DANIEL VISANSKA, Violinist,
Nine years of successful teaching and concertizing in Berlin. Will accept engagements and a limited number of pupils.
Address: 155 West 122nd St., New York
Phone, 4778 Morningside
(In Summit, N. J., Mondays and Thursdays.)

BRUNO HUHN,
Singing lessons for beginners and advanced pupils.
Song and Oratorio Repertoire.
249 West 80th Street. New York City.
Phone 2047 Schuyler

ELIZABETH TOPPING,
CONCERT PIANIST AND TEACHER
424 Central Park West New York
Telephone 4474 Academy

FREDERIC WARREN,
STUDIO OF SINGING
Teacher of Mme. Olga Warren
349 CENTRAL PARK WEST : : : NEW YORK

MINNIE TRACEY

American Dramatic Soprano
Open for Concert and Recital Engagements
Studio: Upsilon Academy, W. McMillen St.
Private Address: The Claremont, Apt. 32,
W. McMillen St., Cincinnati, Ohio.

GUSTAVE L. BECKER
Director American Progress
ive Piano School Lectures on
"Art Principles in Music,"
and on Bach.
110 Carnegie Hall
New York City

COENRAAD V. BOS
Accompanist—Coaching
Hotel Albermarle 282 West 54th St.
New York City Phone 2188 Circle

Louise St. John WESTERVELT
SOPRANO
TEACHER OF VOICE
Columbia School of Music,
509 S. Wabash Ave., Chicago

FELIX GARZIA Piano Studio
8512 Carnegie Hall
N. Y. Tel. 1350 Circle

"Not all may become Artists, but everyone can
be taught to sing artistically."
HAGGERTY-SNELL Teacher of Voice
337 West 88th Street - New York City

FAY FOSTER
COMPOSER, VOICE INSTRUCTOR AND COACH
Assistant Teacher to Alexander Heinemann.
229 West 109th St., N. Y. Phone, Academy 1374

Carolyn WILLARD PIANIST
FINE ARTS BUILDING CHICAGO

EDWIN A. MINOR Violinist and Teacher
235 West 75th Street, N. Y.
Tel. Columbus 8750

HENRY A. SCHROEDER
PIANIST AND TEACHER
Studios: 123 West 86th Street, New York
1349 West 36th Street, Brooklyn

MRS. WILLIS E. BACHELLER
VOICE PLACEMENT AND REPERTOIRE
Studio: 180 Madison Avenue, New York
Telephone, Murray Hill 699

LESLEY MARTIN
BEL CANTO
STUDIO: 1425 Broadway, New York

SINGERS—Susanne Baker Watson, Andrew
Mack, Marion Stanley, Estelle Ward, Gertrude
Hutcherson, John Hendricks, Dr. Eugene Walton
Hutcherson, Fiske O'Hara, Horace Wright, Mabel
Wilbur, Umberto Saccetti, Marion Weeks, and
other singers in opera and church work.

JOHN FINNEGAN
TENOR
Soloist St. Patrick's Cathedral, N. Y.
Exclusive Management
Laurence A. Lambert, Western Musical
Bureau, 287 Washington St., Portland, Ore.
Personal address:
479 West 146th St. - New York

HARRISON M. WILD Concert Organist
Studio: 1203 Kimball Building Chicago
INSTRUCTION
PIANO, ORGAN
Conductor—Apollo Musical Club, Mendelssohn Club

MAE BONNETTI
Prima Donna Contralto
CONCERTS AND OPERA
For terms and dates apply
care MUSICAL COURIER CO

PARIS COURS CHAIGNEAU
Daily classes for the study of chamber
music in all branches.
Highest personal endorsements and
references of Pablo Casals, Ossip
Gabrilowitch and Harold Bauer.
Address: 9 rue de Chamois, Paris, France

MARIE LOUISE TODD

PIANIST
TEACHER OF PIANO
Address: Hotel Commodore, 42nd Street and
Lexington Avenue, N. Y.
Mondays and Thursdays, Steinway Hall, N. Y.

LEEFSON-HILLE
CONSERVATORY OF MUSIC, Inc.
MAURITS LEEFSON, Pres. Philadelphia, Pa.

REGINA KAHL MEZZO-CONTRALTO
Concert and Opera
1372 Riverside Drive, New York City Telephone, Wadsworth 8000

RALPH GOX
COMPOSER—Teacher of Singing
Metropolitan Opera House Studios
1425 Broadway, Suite 43 New York

MAE GRAVES ATKINS
SOPRANO
Exclusive Management: LATHROP RESSEGUIE
839 North Dearborn Avenue, Chicago

MORTIMER WILSON
Composer—Conductor
851 West 169th Street New York
Telephone Audubon 4440

Mme. MARCIA SUMELSKA
TEACHER OF VOCAL ART
Formerly Soprano of Century and Manhattan
Opera Companies. Studio: 824-825 Carnegie Hall.
Telephone 3467 Circle.

ELLIS CLARK HAMMANN
PIANIST
1716 Chestnut Street Philadelphia

Mrs. HALL McALLISTER
TEACHER OF SINGING
Musical Management
284 Commonwealth Avenue, Boston, Mass.

CLARENCE DICKINSON
Concert Organist
Organist and Director Brick Church, Temple
Beth El Union Theological Seminary.
412 Fifth Ave., New York.

BOHNET
Pianist - Accompanist
Care of American Conservatory, Chicago, Ill.

SIBYL SAMMIS MacDERMID
SOPRANO
Pupils Accepted. Fine Arts Bldg., Chicago

John Prindle Scott
SONG WRITER
554 West 113th Street New York
Telephone 7639 Cathedral

KARLETON HACKETT
TEACHER OF SINGING
Kimball Hall, Chicago

ELLA BACKUS-BEHR
231 West 96th Street, New York
PHONE 1464 RIVERSIDE

Mme. E. B. de SERRANO
Teacher of Olive Fremstad, Mme. Charlotte
Maconda, Lucille-Marcel, Caroline Mibr-Hardy.
VOICE CULTURE REPERTOIRE
430 West 57th St. Tel. 6641 Columbus, New York

NEVADA VAN der VEER REED MILLER
MEZZO CONTRALTO TENOR
ORATORIO, CONCERT, RECITALS
514 West 114th Street
HAENSEL & JONES, Aeolian Hall, New York

Mme. Hildegard Hoffmann
Oratorio and Joint Recitals with
Mr. HENRY HOLDEN
Recitals and Piano Instruction
Soloist with New York Philharmonic
and Boston Symphony Orchestra, etc.
STUDIO: Steinway H
Address: 144 East 150th Street, New York City

GRACE G. GARDNER

EUROPE—NEW YORK
Artist Teacher
"Singer and vocal pedagogue." "Internationally recog-
nized as a Voice Builder, Voice Repairer and Coach."
Special Course in Diction. Pupils prepared for Opera,
Oratorio and Concert. Teacher of Lucile Lawrence and
many other successful singers. Studios: Sunset House
Drawing Rooms, Cincinnati, Ohio.

SOL ALBERTI
Coach and Accompanist
108 West 78th Street New York
Phone: Schuyler 6108—Bryant 7657

SITTIG TRIO
Violin, Cello, Piano; Concerts, Clubs, Musicals, etc.
FRED V. SITTIG, Teacher of Piano and Accompanist
167 West 80th St., New York. Phone Schuyler 9520

BETTY GRAY
Messo Contralto
OPEN FOR CONCERT ENGAGEMENTS
3 Linnaean Street Cambridge, Mass.

EDWIN GRASSE Violinist, Organist and
Composer
Will Accept Advanced
Pupils. 161 East 178th St.
Tel. 2052 Tremont

CLAUDE WARFORD
TEACHER OF SINGING
Metropolitan Opera House Studios, 1435 Broadway, N. Y.
Phone Bryant 1874

KRAFT
Concert TENOR-ORATORIO
454 Deming Place, Chicago

Bonci VALERI SEE AD
NEXT ISSUE
INDORSES E.

M. A. R. I. E. ZENDT
SOPRANO
437 Fifth Ave.,
(Fourth floor)
New York City

ARTHUR DUNHAM
CONDUCTOR
BOSTON ENGLISH OPERA COMPANY

LUTIGER GANNON
CONTRALTO
624 Michigan Avenue Chicago, Ill.

LYNNWOOD FARNAM
Organist and Choirmaster
Church of the
Holy Communion
49 W. 30th St.
New York City

FLORENCE M. GRANDLAND
PIANIST, ACCOMPANIST
431 West 121st St., Apt. 34, Tel. Morningside 3388
New York City

EMILY CHURCH BENHAM
CONCERT PIANIST
Management: Ella May Smith,
60 Jefferson Ave., Columbus, Ohio

MARY DAVIS
MEZZO-CONTRALTO
DIRECTION: HARRISON MATHER
Suite 40, Metropolitan Opera House Building,
New York City

BIRDICE BLYE Concert Pianist
5424 Blackstone Avenue, Chicago
STEINWAY PIANO USED

SERGEI KLIBANSKY
VOCAL INSTRUCTOR
Studio: 212 W. 59th St., New York City. 1399 Circle

NATIONAL OPERA CLUB OF AMERICA, Inc.
MME. KATHARINE EVANS VON KLENNER, President and Founder
ANNOUNCES FOR SEASON 1920-21
Operatic Chorus—Director ROMUALDO SAPIO
Dramatic Director MILDRED HOLLAND
Apply to President 200 West 56th St., for All Information Tel. 0651 Circle

LAZAR S. SAMOILOFF

BARITONE
Bel Canto School of Singing
Endorsed by Ruffo, Raima, Didur,
Chalopin, Sammarco, Sembach,
Zerola, etc.
Studio:
Carnegie Hall, New York City.

MARIE MORRISEY
CONTRALTO
Address
care Theo. A. Edison, Inc.
Orange, N. J.

HANS KRONOLD Cellist
561 West 147th St.
New York
Tel.: 316 Audubon

S. WESLEY SEARS,
St. James Church,
224 and Walnut Sts., Philadelphia.

ORGAN RECITALS INSTRUCTION

HELEN ALLYN
COLORATURA SOPRANO
Available Concerts and Opera
Address: 630 Orchestra Building, Chicago, Ill.

Katharine HOFFMANN ACCOMPANIST
Home Address: St. Paul.

ALEXANDER KUDISCH VIOLINIST
Diploma from Petro-
grad Conservatory,
Prof. Auer.
Instruction: 24 E. 99th St. Tel. 1736 Lenox

SAMUEL L. JUNGKVIST
SWEDISH TENOR
1544 Aeolian Hall New York City

ARTHUR M. BURTON
BARITONE
Fine Arts Building Chicago

LAURIE MERRILL
SOPRANO, Tel. 1000 Schuyler
Hotel Bretton Hall, Broadway at 84th St., N. Y.

FRANCES DE VILLA BALL PIANIST AND TEACHER
30 E. 38th St. New York City
Telephone 4875 Vanderbilt

GEORGE REIMHERR
Tenor
Concerts, Oratorios, Festivals, Coast
to coast tour now booking.
EMPIRE CONCERTS
35 Mt. Morris Park West, New York Phone 4013 Harlem

LAWRENCE SCHAUFFLER
Accompanist—Coach
Limited number of pupils accepted.
518 West 111th Street : : : New York
Telephone 7769 Cathedral

HALL GILBERTE
In recitals of his own work:
Successful songs: "The Devil's
Lullaby," "Swinging Song,"
"Two Roses," "Dusky Lullaby,"
"Come Out in the Sweet Spring
Night."
Hotel Flinders, 135 West 47th Street, New York
Phone, 8570 Bryant

DR. NICHOLAS J. ELSENHEIMER
Composer, Pianist and Artist Pedagogue
Cranberry Piano School, 839 Carnegie Hall
Residence, 522 West 130th Street
Tel. Morningside 4860

200 PIANISTS OF DISTINCTION have had their matchless art recorded on the

ARTRIO-ANGELUS Reproducing Piano

This instrument brings into your home, the world's best pianoforte music.

Send for latest Artrio-Angelus Bulletins.

THE WILCOX & WHITE COMPANY
MERIDEN, CONN.

New York Offices 450 Fifth Avenue

THE STEINERT PIANOFORTE

used exclusively by

Mary Garden

M. STEINERT & SONS, STEINERT HALL, BOSTON

MINA DOLORES

SOPRANO-TEACHER

1617 Chestnut Street : Philadelphia, Pa.
3030 Diamond Street : Philadelphia, Pa.

KARL KRUEGER

CONDUCTOR AND COACH

395 Fort Washington Avenue, New York

GRACE HOFHEIMER

PIANIST

Address: 20 Lincoln Avenue, Fort Wadsworth,
Staten Island. Telephone: Tompkinsville 2341
STUDIO: Bialway Hall New York

J. WARREN Conductor - Coach - Accompanist

ERB STUDIOS:
241 West 72nd Street
New York
Phone 1291 Columbus

YON STUDIOS

A. CONSTANTINO YON Directors
PIETRO A.

PIANO, VOICE, ORGAN, COMPOSITION

853 Carnegie Hall, New York
Telephone, Circle 981 Appointment by mail only

ELSA FISCHER

STRING QUARTET

Elsa Fischer, 1st Violin Lucie Neidhardt, Viola
Helen Reynolds, 2d Violin Carolyn Neidhardt, Cello

Address: 474 West 150th Street
New York City

STEPHEN TOWNSEND

Teacher of Singing

6 Newbury St., Boston

Thursdays: 409 Presser Bldg., Philadelphia

Fridays: 315 West 79th St., New York City

CHORAL DIRECTOR: Boston Symphony
Orchestra, Philadelphia Symphony Or-
chestra, New York Society of Friends of
Music.

DETROIT INSTITUTE OF MUSICAL ART

"STRONGEST FACULTY IN THE MIDDLE WEST"

GUY BEVIER WILLIAMS, President

A school which offers every advantage incidental to a broad musical education. Sixty artist teachers including twelve of the leading members of the Detroit Symphony Orchestra. The only school in Detroit with its own Dormitory for women. Students may register at any time. For catalogue address H. B. Manville, Business Manager.

5405 to 5415 Woodward Ave., Detroit, Mich.

His Music
Masterpieces
and 2,000 others
all 15c each

YOU know Paderewski's "Menuet"—his masterful composition is world famous. But, do you know that you can buy it for 15c—beautifully printed on the best of paper—certified to be correct as the master wrote it?

That is the achievement of *Century Certified Edition Sheet Music*—for 15c you can select from masterpieces like "Madrigale," "Il Trovatore," "Humoresque," "Barcarolle," "Melody in F," "Butterfly," "Harlekin," "Shepherd's Dance," "First Tarantelle," "Grand Marche de Concert," "Il Purliani," "The Brook," "La Scintilla," "Mazurka No. 2," "The Palms," and practically all the other standard classics.

Insist on *Century Edition* When you buy music, select the dealer who has *Century*. You'll get the best music at a real saving and deal with a merchant who is fair minded and broadminded. Remember, *Century* at 15c means a low profit for him. Insist on *Century*. If your dealer won't supply you, we will. Catalogue of over 8,000 classical and standard compositions free on request.

Ask your dealer to show you Martin's "Elementary Rudiments for the Piano" and John's "Elementary Rudiments for the Violin."

CENTURY MUSIC PUBLISHING CO.
241 West 40th St., New York City



The Best Bargain is Quality—

THE Conover is one of the few great Planos of today which is still being built by its original maker :: :: :: :: :: :: :: :: ::

Its continued use in such institutions as the University of Chicago, University of Illinois, University of Wisconsin and Northwestern University, is the best proof of its satisfactory tone qualities and durability :: :: :: :: ::

Send for free illustrated Art Catalog

THE CABLE COMPANY, Chicago :: :: MAKERS

A. B. Chase Piano Co.

Upright and Grand Pianos

—AND—

Reproducing Player Pianos

Offices: 9 East 45th Street

New York City

Factory: Norwalk, Ohio

THE Original Welte-Mignon

CABINET REPRODUCING PLAYER
for GRAND PIANOS and INTERIOR
MECHANISMS in UPRIGHT PIANOS

With a Great Library of Original Welte-Mignon Music Rolls
Consisting of over 2,500 Records by the Greatest Pianists

WELTE-MIGNON CORPORATION

GEORGE W. GITTINS, President

Office and Warerooms: 667 Fifth Avenue

New York City

BRADBURY

1854—NEW YORK—1920

F. G. SMITH, Inc., Manufacturers, 450 Fifth Avenue

EDMUND GRAM

GRAND and UPRIGHT PIANOS
and PLAYERS of ARTISTIC
TONE QUALITY

Manufactured in Milwaukee, Wis.

JOHN McGHIE

Symphony, Operatic and Choral Conductor

Address: 241 West 108th St., New York

A. SINIGALLIANO

Violinist and Teacher

Studio: 514 West 72nd St., New York City

Phone 6941 River

MARGOLIS VOICE CULTURE

1425 Broadway, Suite 28, New York City

THE NATIONAL CONSERVATORY OF MUSIC

Havana, Cuba

Direction Hubert de Blanck

Complete Musical Courses Sessions During Entire Season

Address: 47 Italian Avenue, Havana

CHICAGO TO TRY OPERA ON NEW BASIS

Efforts to Make the Chicago Opera Association Popular and Permanent Arouse Great Interest in Windy City—Campaign Will Begin in May to Secure Five Hundred Guarantors at \$1,000 Each for Five Years—The Salary Question Evokes Stern Criticism

Chicago, Ill., March 26, 1921.—Plans of the Chicago Opera Association to make grand opera in Chicago popular and permanent were approved on Tuesday, March 22, by Joseph R. Noel, president of the Chicago Association of Commerce, in a telegram to Mary Garden, general director, who is touring with the opera company through Texas and later through California and Colorado. The campaign will begin in May when 500 citizens will be asked to guarantee a thousand dollars each for five years.

"The Chicago Association of Commerce regards grand opera in Chicago as a business and civic asset," Mr. Noel wired Miss Garden. "We commend the program of the Chicago Opera Association to popularize further grand opera by a plan of underwriting that will make the sponsorship of grand opera in Chicago general rather than exclusive." Mr. Noel will be the first person to sign as a guarantor and best wishes for a successful campaign to secure 499 other citizens to guarantee \$1,000 each shows the spirit of this writer toward the Chicago Opera Association. But why \$500,000 a year? Is not that amount a little excessive considering the fact that George M. Spangler has recently sent to the press a statement wherein it was stated that with the exception of a few artists all others who were reengaged would have a curtailment in their salary? A very foolish statement which proves conclusively that Mr. Spangler is inexperienced in the managerial game. He will learn, no doubt, and may even be a success as a manager, as in his previous ventures his work is said to have been highly satisfactory, but his statement was, to say the least, a blunder. The public has been made to believe that opera stars were getting huge salaries, and due to huge salaries it was necessary to make the price of admission twice as much as in other theaters. Now then, if you tell the public that the artists are not getting that money, that their salaries have been curtailed, the public will expect a curtailment in the price of admission. Let us say from \$6 to \$3, and judging from many performances that were given at the Auditorium last winter in Chicago and at the Manhattan in New York later in the season, \$3 for a stall would have been enough. Most of the artists reengaged have denied that a reduction has been made in their salary, claiming that on the contrary an increase has been given them for next season. It was reported that Lucien Muratore, whose salary this year was \$2,250 per performance, was reengaged for a larger number of appearances next season at \$2,800 a performance. If this be true, he is probably the best paid tenor in the world. Muratore is worth every penny of it, yet he could not get that amount from Gatti, a real manager.

It is a well known fact that several years ago Ruffo was desirous of going to the Metropolitan and he so expressed his wishes to a friend, who saw the manager of the Metropolitan in Ruffo's behalf.

"Have you anything to do tomorrow, at the lunch hour? Ask Ruffo to come to lunch with you and you will hear what I have to say to him."

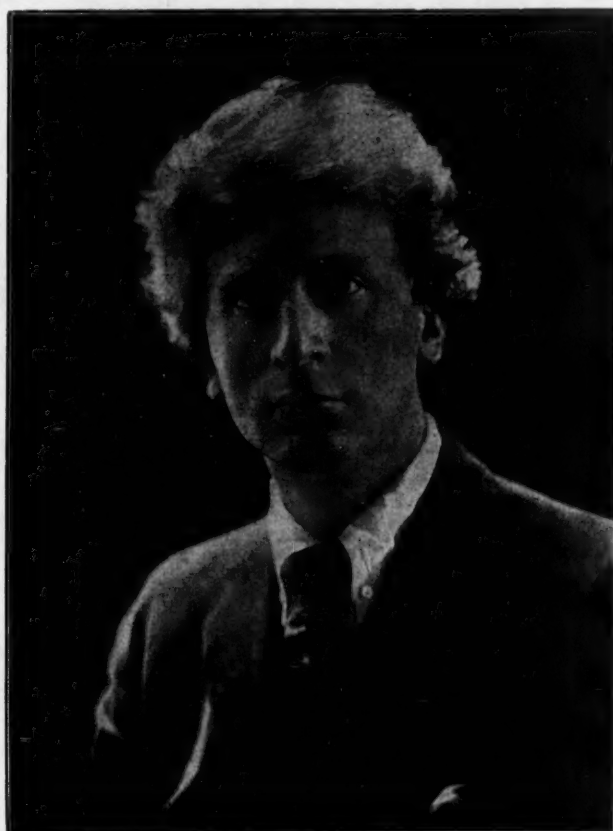
At the appointed hour the three men met in a restaurant and at the lunch table the following conversation took place.

Gatti opened the subject right away by saying to Mr. Ruffo: "I understand you told our friend here that I was prejudiced against you and for that reason you were not singing at the Metropolitan. Nothing is less true. I have the greatest respect for you and consider you the baritone of the day, but I will not engage you. You want to know the reason? Here you are: Enrico Caruso is getting \$1,800 per performance. You say you will come to me for \$2,000 a performance and I must thank you as you get \$2,500 wherever you sing. Therefore I must give you \$200 more than I pay to Caruso and I must be thankful to you to accept this engagement. What do you think Caruso will do? He will come to me and say, 'You know very well, my dear friend, that I am singing here at \$1,800 a performance solely for the good of the institution as I can and I do get a much larger fee when I appear anywhere else, but since you have enough money to pay a baritone \$2,000 you will have to raise my salary at least to \$2,200.' Then I will have the visit of Miss Farrar, to whom I pay \$1,500 per appearance. She, too, will tell me that she can get much more money elsewhere and with reason tell me that she draws, that Caruso draws and that you may draw, but this is a conjecture in your case, while in theirs it is a fact. Then I will have the visit of other baritones who will say, 'We recognize that Ruffo draws, that he is a big artist, but we get, say, \$350 a performance. Do you think he is worth \$2,000 when we get only \$350? We must have \$500,' so if I were to engage you, my dear Ruffo, I would bring anarchy in my company, or at least trouble. Therefore I am not going to engage you."

As stated above, that conversation took place several years ago. Things have changed since then. Both the sal-

aries of Farrar and Caruso are much higher, and yet they are not getting \$2,800, the amount paid to Muratore for next season. It will be difficult for Mr. Spangler or for Miss Garden to reduce the salary of the artists even if they so desired. There is a bad precedent in the Chicago Opera Association. Miss Garden's salary is a big one, even though she does not get any salary for managing the Chicago Opera. Heretofore she sang only twice a week. Now she sings three times and will sing as many performances next season. Therefore, indirectly, she is paid as much as was Campanini for the post he occupied so many years.

Messrs. Pavley and Oukrainsky have been reengaged as



PERCY GRAINGER.

Eminent pianist and composer, who will sail for Europe early in July on an extended tour, being booked for appearances in Denmark, Sweden, Norway and Holland during September, October, November and December, 1921. He will return to America early in January, 1922, opening his season with an appearance in New York, which will be followed by his sixth consecutive tour of the United States.

maitres de ballet, and they informed the press that their salary was not reduced. Who then was reduced? This would be interesting to know. Desire Defrere was reengaged with an increase in salary. Rosa Raisa and Rimini had their contracts signed for two more years by Herbert M. Johnson so their salaries could not be touched by the present management. Rimini, far from getting \$800 a night, as it has been reported, gets a thousand dollars a week for three appearances, or \$333.33 for each performance, a fee he well deserves, comparing it with the price paid to other artists. Rimini sang three times last week, "Rigoletto" twice in place of Ruffo, who was sick, and Germont once in "Traviata." In Cleveland the management, which had billed Ruffo as "Rigoletto," announced at the last moment that Rimini would sing the title role and those not satisfied could have their money back. The management had to return \$11.55. The same announcement was made by Thumann in Cincinnati at the Saturday matinee, when "Rigoletto" was billed with Ruffo. In that instance \$9.55 was refunded. Figures speak better than words, and if George M. Spangler wanted to divulge family secrets he should come out with figures. Who are the artists who have been reduced, and is not a Swiss singer already engaged at a salary which calls for four figures per performance? We won't give her name here, but when managers preach they should know the salaries paid artists in Europe before signing them up, and if those managers know the price paid in Europe, why are they paying such huge sums when they come to America? No wonder the European artists believe that money grows on Michigan avenue in Chicago and on

Fifth avenue in New York as do vegetables in their own country! An advisor is not a guarantor, to be sure, but a banker is not a manager either.

R. D.

(Continued on page 50.)

THE REORGANIZED PHILHARMONIC

Orchestra to Have Four Conductors—Stransky, Mengelberg, Bodanzky and Hadley—All to Take Part During Season

The prospectus for the eightieth season of the Philharmonic Society announces that Josef Stransky will direct the orchestra at the Philharmonic concerts during the first portion of the season, which will open in the last week of October. Willem Mengelberg, the distinguished conductor of the Concertgebouw of Amsterdam, Holland, who has officiated during the past season with the National Symphony Orchestra as guest conductor, will direct the orchestra from February to the end of the season. Artur Bodanzky, of the Metropolitan Opera, will be associated with Mr. Mengelberg as a Philharmonic guest conductor, and Henry Hadley will continue to officiate as associate conductor of the society.

The Philharmonic series at Carnegie Hall will include fourteen Thursday evenings, eighteen Friday afternoons, four Saturday evenings and twelve Sunday afternoons. In addition to the Carnegie Hall concerts, Philharmonic performances will be given on ten Tuesday evenings and two Sunday afternoons at the Metropolitan Opera House, under the direction of Willem Mengelberg and Artur Bodanzky. Six Sunday afternoon concerts will be given at the Brooklyn Academy of Music.

Present holdings of subscribers to the Philharmonic concerts will be reserved for renewal notice until May 14. If renewals are not ordered by that time the seats will be allotted in the order of receipt of new subscriptions, first consideration being extended to present subscribers of the National Symphony concerts. Philharmonic, National and Metropolitan Opera subscribers will be accorded preference in the allotment of seats for the Philharmonic series at the Metropolitan Opera House. Applications for all series are now being received at the Philharmonic offices at Carnegie Hall.

Ganz to Lead St. Louis Symphony

The announcement came from St. Louis last Saturday that the directors of the St. Louis Symphony Orchestra had offered Rudolph Ganz, the Swiss pianist, a three year contract to conduct the orchestra and that Mr. Ganz had accepted the position made vacant by the death of the late Max Zach. This did not come as a surprise to those on the inside, for it was known that Mr. Ganz had made a most favorable impression when he conducted as guest in St. Louis early this month.

Mr. Ganz said to the MUSICAL COURIER that his acceptance of the conductorship will not cause him to give up entirely his career as a pianist. He will play a limited number of recitals each season. He expressed himself as deeply sensible of the honor which the St. Louis directors have conferred upon him, laughingly adding that he considered himself an "American" conductor, for, although he was born in Switzerland, his heart has been here for years, and it is here in America that the greater part of his career has been made.

The Bach Festival

Bethlehem, Pa., March 28, 1921.—There is an unprecedented rush for tickets for the sixteenth Bethlehem Bach Festival, to be held at Lehigh University on May 27 and 28. The sale is now five times as large as at the same date last year. Pennsylvania, New England, the South and the Middle States are represented in the reservations thus far.

K. D.

Schumann-Heink to Sing in Chicago

To the thousands of music lovers in Chicago that love Ernestine Schumann-Heink as no other singer, it will indeed be welcome news to learn that this great artist is to sing in this city on April 6 at the Medinah Temple. Due to her enormous popularity, Mme. Schumann-Heink's countless engagements have kept her from singing in Chicago for two years.

Haensel Leaving for the Coast

Fitzhugh W. Haensel, of Haensel & Jones, is leaving New York shortly for a business trip in the interests of the firm that will take him as far as the Pacific Coast. En route Mr. Haensel will confer with numerous local managers concerning various artists under the Haensel & Jones management.

Sykora Returns to America

Bogumil Sykora, the Russian cellist who made such a splendid impression at his New York debut here several years ago, is again in this country after a series of very successful tours through the Far East. Mr. Sykora will concertize here next season.

Insanity and Genius

A PATHOLOGICAL STUDY OF THE TRAITS OF FAMOUS COMPOSERS AND POETS

By Clarence Lucas

Copyrighted, 1921, by The Musical Courier Company.

WHERE BIOGRAPHY SHOULD BEGIN.

BULWER LYTTON never wrote a truer line than that "all biographies begin with genealogy." Modern science has laid bare many a secret of which our ancestors had no notion, and one of the most amazing doctrines the great geniuses of history would hear if they came back from their silent graves is that they are the offspring of neurotic or diseased families, and that their mental activities were due primarily to inherited nervous ailments. Insanity and genius are near relations. Some men of genius have been insane at times and often very near the borderland between hallucination and sanity. But genius is not insanity, and insanity is not genius. An inmate of Bedlam, London's well known lunatic asylum, was both a madman and a poet. His name was Nathaniel Lee, and he asserted that "it is difficult to write like a madman though it may be easy enough to write like a fool."

NERVOUS DISORDERS.

It was taken for granted by biographers of a former generation that "the mother of this great man must have been a superior woman," or that "the father of this genius was a man of great force of character," or some other such meaningless phrase. But modern research, armed with pathological knowledge, is on its guard against sentimental assaults. It makes short work of all this talk about superior mothers and fathers with force of character. It mercilessly shows that nervous weakness and excitability are the commonest parents of genius, as well as of gout, stunted stature, deafness, blindness, apoplexy, insanity, imbecility, stammering, melancholia. The family that produces a genius will also furnish all kinds of physical, mental and moral wrecks. For every great poet and musical genius given to the world there is a larger number of weaklings from the selfsame stock. And it is notorious that the children of men of genius are usually below the normal level of intelligence.

SHAKESPEARE.

Let us begin with Shakespeare, who by common consent is the greatest literary genius of England. There were eight children in the family, of whom the poet was the third child. The average length of life of this family was thirty-two years. One of the brothers died an imbecile, only one of the children, a younger sister, had any offspring, the poet himself broke down at forty-eight and died of paralysis agitata at fifty-two. Shakespeare's son Hamnet died in his twelfth year. His two daughters were illiterate and had not enough sense to preserve their father's papers.

JOHANN SEBASTIAN BACH.

Turn for a moment to J. S. Bach, the musician of musicians, a composer great enough in himself to make his native Germany illustrious. Short sightedness began at twelve and ended in total blindness. That this was a nervous trouble in the brain and not a physical defect of the retina is proved by the sudden restoration of his sight by the apoplexy which carried him off. Bach's ancestor, Veit Bach, was blind and notoriously eccentric. Bach's father was one of twin brothers whose sister was an idiot.

Bach himself had twenty children, one of whom was an idiot, and the eldest of whom was a good-for-nothing and a drunkard. The rest of them died young, and only one of them left issue. The entire family became extinct in 1846, less than a century after the death of the great composer.

JOHN MILTON.

Milton is a mighty name in English literature. He was of stunted stature, suffered from gout, became blind in middle life, quarreled with his wife, and played the tyrant over his daughters, who lived most unhappily with him. His daughter Anne stuttered and was lame and deformed. Deborah had her father's eye troubles, Mary went to an early grave, and the only son died in infancy. Milton's brother Christopher had an unsavory reputation as a corrupt judge. Christopher North says of Milton that "he was a great poet, a bad divine, and a miserable politician. His soul dwelt in tumult, and mischief, and rebellion."

BEETHOVEN.

Beethoven, the world's greatest composer, was truly a genius in the best sense of the word. But he came from an unhealthy stock and exhibited so many eccentricities and outbursts of violent rage that the modern pathologist has no doubt about his abnormality. In stature he was very much below the average height. He became deaf; he died of dropsy; his brother's son was a worthless wretch. The composer himself had terrible fits of depression and spirits and indulged in the coarsest horseplay. He died in middle life, unmarried. A post-mortem examination of the brain showed that "the auditory nerves were shriveled and marrowless, the arteries running along them being stretched as if over a crow quill. Generally the brain was soft and watery, but its convulsions appeared twice as deep as usual, and much more numerous."

LORD BYRON.

A hundred years ago the influence of Byron was felt on all the literature of Europe. Yet Byron was prouder of

his family name than of his poetical works. His ancestors, nevertheless, were totally incapable of producing healthy, normal children. They were neurotic, one and all. The insane temperament is found in all of them. The ancestor from whom he inherited the title was notoriously bad. He practically murdered his friend Chatworth. He was shunned by his equals and deserted by his wife. The poet's father, John, had the worst qualities of the Byron blood and committed suicide in France in his thirty-sixth year. The poet was half insane at times and lived a life of gluttony and wild dissipation in his harem on the Grand Canal in Venice, followed by periods of remorse in which he feared he would go insane. His mother was addicted to drink and mocked at her "lame brat," the famous poet with club feet and withered ankles. When his mother's body was carried to the grave Byron amused himself in a boxing match with his valet. His wife left him after one year of unhappiness, and his daughter Ada died at the age of thirty-seven from a rush of blood to the brain. Her son by Earl Lovelace inherited everything Byronic except poetical genius. He avoided people of his own social rank, became a common seaman, worked as a ship carpenter at Millwall in east London. The great poet died at thirty-seven from epileptic fits, of which he had five in thirteen days. How different this horrible truth is from the romances of biographers who make Byron die of wounds received in fighting for Greek freedom against the tyranny of the Turk! "Some curse hangs over me and mine," wrote the distracted Byron to a friend. We who live in a more scientific age know that it was heredity.

SCHUMANN AND DONIZETTI.

Two composers of great eminence died in lunatic asylums—Donizetti and Schumann. Time has played havoc with the once famous operas of Donizetti, but not till after the demented composer and his insane son were dead. Schumann came from neurotic stock. His three brothers died in early manhood and his sister died insane at twenty. Both parents were weak and ailing, and the mother was given to sudden and violently angry passions. Against Schumann's lovely melodies and glorious music in larger forms must be set a craving for alcohol and the strongest of black cigars. From his youth upward he had suicidal impulses and hallucinations of hearing, taste and smell. He died of ossification of the brain at forty-six.

MOZART AND CHATTERTON.

Mozart the composer, and Chatterton the poet, were probably the two most precocious geniuses known to fame. Precocity itself is a nerve disease for which some kind of penalty must invariably be paid. Chatterton's father was a drunkard who died before his neurotic son was born. The mother suffered continually from palsy. Could such a pair produce a healthy child? As it happened, the boy was a wayward genius, liable to fits of prolonged weeping and ungovernable rage. He had a reputation for immorality even before he left Bath for London, and in London he committed suicide at the age of eighteen.

Mozart was equally precocious. His musical works are the wonder of the world, but this Raphael of music had to pay the price of inherited nerve trouble. He was very small in body with a head much too large. His father died of gout and his mother of epilepsy, with "convulsions, delirium, and prolonged insensibility," as J. F. Nesbit says in "The Insanity of Genius." The composer often swooned, lived in fear of being poisoned, gave way to drink, and died of inflammation of the brain in his thirty-sixth year.

MENDELSSOHN AND SHELLEY.

Shelley the poet, who was drowned at the age of thirty, and Mendelssohn the composer, who died at thirty-seven

of depression and exhaustion, were both inheritors of nervous disorders and physical weaknesses. Nesbit says: "No family could present more distressing conditions of nerve disorder than that of Mendelssohn, where deformities, blindness, apoplexy, paralysis and epilepsy are found in unbroken sequence." Rockstro says that the composer had a "worn look," and was "irritable to the last degree." Mendelssohn's mind "was untinged" and he "had shivering fits and headaches followed by periods of unconsciousness." He was "undergrown, and some of his vital forces were deficient, for he began to be gray and bald" in the period when the average man is at his best. In boyhood both Mendelssohn and Shelley were handsome and attractive. The composer was dark haired, with full, brown eyes, and clear cut Hebrew features. The young poet was of a very refined type of Anglo-Saxon beauty, with blue eyes and golden hair. But these external, physical differences were unimportant. The nervous excitability of the two men made them akin. The infectious, bubbling joy of the Wedding March, which has thrilled millions of young hearts at the threshold of the matrimonial adventure, cannot be imitated by the strong, calm nerves of a healthy composer. The ambitious student cannot learn the trick by studying the music. And no mere reader of poetry can write like Shelley. Could an ordinary, sane man imagine himself to be a cloud in the heavens and singing such a song from the blue as this:

That orb'd maiden
With white fire laden,
Whom mortals call The Moon,
Glides glimmering o'er
My fleece-like floor;
By the midnight breezes strewn;
And where'er the beat
Of her unseen feet,
Which only the angels hear,
May have broken the woof
Of my tent's thin roof.
The stars peep behind her and peer;
And I laugh to see
Them whirl and flee,
Like a swarm of golden bees.

Could anyone believe that the man who wrote so delicately and built up fragile palaces in cloudland with strands of gossamer was a noisy, unpleasant, aggressive politician, a would-be social reformer? At school he was called "Mad Shelley." His sleep was always broken by frightful dreams and he was a somnambulist. Hogg says that "in telling a story he would shriek with paroxysms of the wildest laughter, and he had singular caprices, unfounded fears and dislikes, vain apprehensions, and panic terrors." He also had hallucinations and apoplectic seizures. After Shelley's young wife had drowned herself in a London park lake he endeavored to get possession of his two children by her, but the judge decided that he was not fit to have charge of them. Twenty days after his wife's death he married Mary Godwin, with whom he had been traveling in Switzerland and Italy for two years, accompanied by an infant son. Mary's half sister committed suicide. But why go any further into the details of this morbid and unwholesome Shelley's life?

THE NORMAL FEMALE AND ABNORMAL MALE.

These men the world calls geniuses are so much departures from the normal man as criminals and lunatics are. They cannot help what they do and are no more to be held responsible for their inspired productions than the madmen in asylums are responsible before the law for their distorted fancies. Like the spirits in Dante's vision, they are swept on by an irresistible force:

La bufera infernal, che mai non resta,
Mena gli spiriti con la sua rapina.

It is worthy of note that the great geniuses are male, not female. This fact is in harmony with the theory that genius and insanity both spring from derangements of the nervous system. It is a well known zoological fact that the male is subject to much greater variability than the female. Havelock Ellis, one of the greatest authorities, says:

We must regard genius as an organic congenital abnormality . . . undeniably a more frequent occurrence among men than among women. The statement of this fact has sometimes been regarded by women as a slur upon their sex. They have sought to explain it by lack of opportunity, education. It does not appear that women have been equally anxious to find fallacies in the statement that idiosyncrasy is more common among men. Yet the two statements must be taken together. Genius is more common among men by virtue of the same general tendency by which idiosyncrasy is more common among men.

According to this same authority, women have a far greater natural intelligence than men for the art of acting. They have shown genius in fiction and been preeminently successful as political rulers. In musical composition, however, they do not shine.

Music is at once the most emotional and the most severely abstract of the arts. There is no art to which women have been more widely attracted, and there is certainly no art in which they have shown themselves more helpless.—Ellis: "Man and Woman," 1894.

HANDEL AND KEATS.

A genius does not always inherit the tastes and inclinations of his ancestors. Bach, for instance, came from a long line of musical predecessors. Shakespeare, on the other hand, had no dramatic and literary forbears. Nor had Handel, who was born within a month of Bach in a neighboring town. Handel's father was neither literary nor musical. The poet Keats, whom many critics now

New Kodaly Work Raises Storm of Critical Protest

A Hurricane of Applause Greeted Dohnanyi Prior to His Departure for America—Operatic Stagnation—The Threatened State Monopoly of Opera—Some Important Concerts

BUDAPEST, Hungary, March 1, 1921.—A controversy concerning the merits of one of Hungary's leading composers has been raging in the press and the erudite circles of Budapest for nearly two months. For a while "Kodaly-Question" threatened to overshadow some far more important material ones, but the best hopes are now entertained for its early settlement—by the critics. The discussion was started after a concert of the Philharmonic Society, given while Dohnanyi was still among us and, indeed, conducted by him. Kodaly's maiden work for orchestra—two orchestral songs for basso—was the direct cause.

Both of these works, which represent important contributions to modern Hungarian music, are settings of masterpieces of Hungarian literature. The first, a poem of Berzsenyi, who lived in the early nineteenth century, is an autumnal, elegiac mood-painting, reproducing the emotions of a man at the threshold of age, who looks back upon the spring and summer of his life with philosophic resignation. The second, whose text is by our greatest lyric poet, Endre Ady, is the expression of the most inconsolable, unrestrained grief. Kodaly's music, in both instances, matches the text in beauty and power of expression.

The continuous upward trend of human emotions, in the second, from their first faltering, frightened expressions to the wild outbreak of uncontrollable pain so impressed the public that even it, otherwise somewhat rigidly conservative, was swept away by the general effect. But the critics, or rather a large number of them, raged all the more against the work, and so precipitated the conflict which still animates our musical circles.

Bela Venczell interpreted the songs, and the program also included Wagner's "Faust" overture, Mozart's divertimento in D major for string instruments and Tchaikowsky's second symphony.

DOHNANYI'S FAREWELL.

Dohnanyi's great work—I now refer to the Beethoven sonata cycle—came to an end with the tenth evening on January 15, a tremendous ovation being given him on the occasion. On January 19 he gave a special piano recital, with Brahms' Handel variations and Schumann's "Kreisleriana" forming part of the program. On January 27 he was seen on the platform for the last time prior to his departure for America, when he conducted the eighth Philharmonic concert.

The program was composed of Beethoven's "Egmont" overture, Bartok's second suite for small orchestra, Liszt's concerto in E flat major (played by Dohnanyi's pupil, Johann Szegheő) and Haydn's symphony in D major. When the last number began and Dohnanyi raised the baton, a perfect hurricane of applause greeted him and after clapping and

(Continued on page 12)

EDITH MASON'S

Sensational European Triumphs

In PARIS

(Grand Opera and Opera Comique)

AND

At MONTE-CARLO

"Mefistofele" "Taras Boulba" "Faust" "Romeo et Juliette"
"Rigoletto" "Manon" and "Butterfly"

"EDITH MASON HAS ONE OF THE MOST BEAUTIFUL VOICES
THAT WE HAVE HEARD HERE IN THE LAST TWENTY YEARS."
LE FIGARO.

"SHE IS SURELY ONE OF THE FIRST IF NOT THE VERY FIRST
SONGSTRESS OF OUR DAY."—*LE GAULOIS.*

"MME. MASON GAVE A MARVELOUS INTERPRETATION OF
MME. BUTTERFLY."—*PETIT MONEGASQUE.*

"MME. MASON'S DEBUT WAS SENSATIONAL. SHE IS THE REAL
SUCCESSOR OF MME. CARVALHO, WHO CREATED THE ROLE
OF MARGUERITE."—*COMOEDIA.*

"MME. MASON IS THE POSSESSOR OF AN INCOMPARABLE
VOICE."—*L'ECLAIR.*

"MME. MASON CARRIES THE ART OF SINGING TO PERFEC-
TION."—*NEW YORK HERALD. (Paris Edition.)*

"MME. MASON IS THE HAPPY POSSESSOR OF THE MOST
BEAUTIFUL OF VOICES."—*L'INFORMATION.*

"SHE IS AS REMARKABLE A SINGER AS A LYRIC ACTRESS."
L'EUROPE NOUVELLE.

SECURED BY CHICAGO OPERA ASSOCIATION

For Season 1921-1922

NOW READY INVOCATION TO LIFE

HIGH VOICE IN E FLAT; MEDIUM VOICE IN C; LOW VOICE IN B FLAT

A REALLY GREAT
CONCERT SONG

BY

CHARLES GILBERT SPROSS

MR. SPROSS HAS NEVER WRITTEN A MORE
BEAUTIFUL SONG

COPIES WILL BE SENT TO CONCERT SINGERS
FREE OF CHARGE UPON REQUEST

PUBLISHED BY

THE JOHN CHURCH COMPANY

CINCINNATI NEW YORK LONDON
109 West 4th St. 39 West 32nd St. 45 Wigmore St. W.

"THE HOUSE DEVOTED TO THE PROGRESS OF
AMERICAN MUSIC."

A Russ Patterson Artist-Pupils' Successes

A. Russ Patterson, well known New York vocal teacher, is having a very busy season, and his monthly musical programs are always of great interest both to artists and audience. Among his pupils now before the public are Idelle Patterson, well known lyric coloratura soprano, who scored a triumph at her Carnegie Hall recital on November 14 and has lately appeared with unusual success with the St. Louis Pageant Choral and Symphony, the Mendelssohn Club at Albany, the Musical Art Club of Corning, N. Y., and on the All-Star Course of Reading, Pa., on December 9. She was special soloist at the twenty-fifth anniversary of the Electric Club at the Waldorf-Astoria and the Apollo Club at the Academy of Music, Brooklyn. Miss Patterson has also been engaged as soloist for the Annual Commandery Concert in Buffalo on April 7, and has been reengaged as special soloist for the American Music Festival at Buffalo,



A. RUSS PATTERSON,
New York vocal teacher.

N. Y., on October 3. An extensive tour is now being booked for her through New York and Pennsylvania during April and May.

Irene Pavloska, soprano, is meeting with success on her transcontinental concert tour. Magda Dahl, lyric soprano, is appearing in concerts through New York State, assisted by Calasanto's Band; Miss Dahl was also soloist for six weeks last summer in Congress Park, Saratoga Springs, N. Y. Mildred Fischer, soprano, is soloist with Margaret Anglin.

Sybil Swick, contralto, is soloist at First Congregational Church of Niagara Falls, N. Y. She appeared recently at a very successful concert at Lockport, N. Y.

Alice Hanlon, lyric soprano, was engaged for the part of Cerise in "Erminie" with Wilson and Hopper. Jean Forrest, coloratura soprano, gave a recital on February 15 in Glendora, Cal.

Sylvia Hirsch, dramatic soprano, was engaged as soloist for the twenty-fifth anniversary concert of Odd Fellows on March 6 at the Hotel Astor. Esther Johnson, soprano, is soloist for the Musical Art Club and the Swedish Lutheran Church of Branford, Conn.; she was engaged for the

annual concert at Hotel Garde, New Haven, Conn., on February 15.

Martha Bartelmez, soprano, was soloist for the concert at St. James' Episcopal Church, Bayonne, N. J., on February 4. Louise Stolte Cleveland, contralto, appeared in her "Sermon in Songs" for the William Sunday Association.

Suzanne Kenyon, soprano, was soloist at Calvary Episcopal Church and recently engaged at St. Bartholomew's Church. May Hanly, mezzo contralto, was soloist in the rendition of "Ruth," by Gaul, at Union Reform Church, New York, and engaged at St. Bartholomew's Church.

Esther Hirschberg, contralto, appeared with success at the concert in Providence, R. I., on February 3. Maurice La Voe, Russian baritone, was the soloist January 24 for the Board of Education, Jersey City.

Rose Dreeben, lyric soprano, winner of the vocal prize at the Lockport Music Festival, was soloist at the Strand Theater, Newark, the week of February 14; soloist at Wanamaker's Auditorium on February 23, and at a series of concerts in Bridgeport and Stamford, Conn., during the week of March 1.

Lenore Van Blerkom, soprano, was soloist for the Pleiades Club on December 12, the Delphian Club on January 18, and was special soloist for the annual concert of the Rainbow Masonic Chapter at the Waldorf-Astoria on March 12.

Edward Beckman, a robust tenor, has been doing some extensive concert work and was engaged to do solos in three Easter cantatas at the Swedish Lutheran Church, Brooklyn.

Huberman Played for Brahms

Bronislaw Huberman, Polish violinist, one hears so frequently discussed, is coming to America in October for the first time since his child prodigy days when, as a youngster of fourteen, he toured the United States twenty-four years ago. Mr. Huberman has had many unusual experiences in the course of his brilliant career, but there is one which is especially dear to his heart and which he relates with pride.

He was but twelve years old at the time and it seems the great Brahms had heard, not without some anger, that the small boy was announced to play his concerto—a test for a violinist. Brahms determined to attend the concert and at the close administer a stern rebuke for such presumption. In order to carry out his intention he took a seat close to the platform, but young Huberman was not the least dismayed at the rather forbidding presence of the venerable composer; instead he was consumed with an intense desire to play his best. The extreme difficulties of the first movement being easily surmounted, Brahms' face relaxed into a smile and later, on the reentrance of the orchestra at the close of the trill in the cadenza, he took out his handkerchief and wiped his eyes, deeply moved. After the performance, in the artist's room, he embraced young Bronislaw and as a token of his good wishes sent him his photograph.

Edna Lindh at Metropolitan Museum of Art

Edna Erminie Lindh appeared recently with her lute to illustrate "Songs of the French Court" at one of the Saturday afternoon lectures given at the Metropolitan Museum of Art on the "History of Music and Musical Instruments." Surrounded as she was by decorations and furniture of the period, and introduced by Frances Morris, who in a scholarly manner described the musical life of the times, Miss Lindh seemed to have stepped out of a painting by Watteau. Miss Lindh understands the lute and the kind of singing that it requires. Her sense of narrative and her appreciation of the dramatic, combined with a rich contralto voice, succeed in transporting her audience to the time of her songs. She would have made a delightful minnesinger.

Music lovers who know how deeply the music of the fifteenth and sixteenth centuries is rooted in the heart of national music expression, will not be surprised to learn that one of Miss Lindh's court songs was recently heard with new words, sung as a battle song in France.

Isaac Van Grove to Conduct Chicago Opera

Isaac Van Grove has been secured by Mary Garden as one of the conductors of the Chicago Opera Association for next season. To a representative of the MUSICAL COURIER Giorgio Polacco stated: "Miss Garden, who is always quick to recognize talent, wisely chose Van Grove as one of the conductors of the Chicago Opera, and as far as I am concerned I second the motion. I am mighty glad to have this young man, whose musicianship is unquestionable and who in my mind is a young genius, under me, and I will do all I can to make him a success."

Besides Mr. Van Grove, another conductor already chosen is Mr. Lawers, for several seasons prompter with the company, but who conducted very successfully some of the French repertory at Covent Garden, London. Van Grove is an American and Lawers a Frenchman.

Kochanski's Washington Recital, April 1

Paul Kochanski, violinist, who made his American debut in Carnegie Hall with the New York Symphony Orchestra on February 14, and who has appeared five times in the metropolis within the space of five weeks (three times with orchestra and twice in recital) will make his first appearance outside of New York when he appears in recital in Washington, D. C., on April 1.

After the Washington engagement Mr. Kochanski will go to Europe to fulfill contracts in England, France, Italy and Spain made last year, and in October the violinist will return and enter upon an extensive American tour under the management of George Engles.

Frederic Warren Ballad Concert, April 10

The fifth and last Frederic Warren Ballad Concert of the season will be given in the Longacre Theater on Sunday afternoon, April 10. An important feature will be the presentation of five of Brahms' love songs for quartet and four hands at the piano. The soloists scheduled to appear are Jeanne Laval, mezzo soprano; Olgar Warren, coloratura soprano; William Simmons, baritone, and Frederic Warren, tenor, with Meta Schumann and Francis Moor at the piano.

Mr. Warren will continue this series for the third season next year on a more elaborate scale.

Mary Waterman Gives Violin Recital

Youthful and graceful Mary Waterman pleased a large audience by her excellent violin playing, at her recital, Carnegie Chamber Music Hall, New York, March 18. Perhaps her best playing was the paraphrase on "Siegfried" (Wagner-Wilhelm), into which she put much warmth and vivid expression, ably seconded by her teacher, Christiaan Kriens, who was also her piano accompanist. Pieces of real effect were four by Kriens, namely "Berceuse Hollandaise," "Parmi les Oiseaux," "Serenade Melancolique" and "Danse des Lutins." In all four, the sweet repose expressed in the first, the playful "birdcalls" of the second, the grace of the serenade and the elf-spirit of the last (a tricky thing to play) all came to the fore. Flowers were handed her at this juncture, as was the case following her playing of Bruch's G minor concerto. Beauty of tone lay in the slow movement as she played it, and much dash in the remainder. Four short pieces by Tchaikowsky, Kreisler, Schumann, and Paganini, and the Saint-Saens "Introduction and Rondo Capriccioso" completed her very enjoyable program. Following these, more floral tributes were handed her, well deserved, because Miss Waterman is evidently an ambitious and conscientious student, who has already achieved much.

Few violin teachers can play such solid, musicianly and technically fine piano accompaniments as were those fur-



MARY WATERMAN,
Violinist.

nished by Mr. Kriens, whose share of Miss Waterman's success lay in three-fold capacity, as her teacher, accompanist and as composer.

Virginia Gill in Successful Recital

On Monday evening, March 15, Virginia Gill, a young singer of Philadelphia, gave a successful song recital in the foyer of the Academy of Music in that city before an audience that manifested considerable interest in the attainments of the soprano. Miss Gill is the possessor of a voice of mezzo quality, rich and of a certain color and warmth that offered much appeal to her hearers. In the delivery of a program that was arranged to show the scope of her art, she revealed an ease and charm of manner that made one realize that she has been carefully schooled and should succeed in her chosen field. Her selections ranged from classic songs by Handel and Mozart, included Schumann and Schubert, and concluded with numbers by Chamade, Gilbert and Batten. She had Myrtle C. Eaven as assisting artist and her solos added to the interest of the concert, while the accompaniments of Mary Miller Mount proved to be sympathetic and musicianly.

Cincinnati Conservatory Announcement

Bertha Baur, directress of the Cincinnati Conservatory of Music, has made a very extraordinary announcement in regard to the summer school, in the engagement of Marguerite Melville Lisniewska, who is going to conduct a master class in piano for six weeks beginning June 15. It is a very rare opportunity for pupils to come in contact with a woman with Mme. Lisniewska's ability and having the advantage of receiving instructions under her. This engagement, coming after the announcement that Ysaye will also conduct a master class in the violin department at the school, and with the faculty of international reputation of which the Cincinnati Conservatory is now boasting, the summer session at that reputable school is sure to cause much interest in the musical fraternity.

"Love of Three Oranges" to Be Given

Serge Prokofieff's "The Love of Three Oranges" will surely be given next season. The role of the tenor will in all probability be sung by Tito Schipa, to whom a score has already been given in order that he may look over the part. It is said that the tenor has his chance in the opera in the last act but that the part will fit Mr. Schipa like the proverbial glove. Several cuts may be made in the opera, notably the cuspidor scene, which may have to be curtailed. Several of the new French artists that are to be secured by Miss Garden will also appear in this opera.



Photo © Ira L. Hill

Echoes of a Recent **MAY PETERSON** **CONCERT TOUR**

- Utica, New York, Daily Press* "Concert is charmingly musical."
- Appleton, Wisconsin, Post Crescent* "Soprano thrills immense audience."
- Fond du Lac, Wisconsin, Daily Reporter* "Peterson given ovation."
- Portland, Oregon, Oregon Daily Journal* "One of the most artistic singers on the American concert stage."
- Tacoma, Washington, Ledger* "Blessed bountifully by both voice and charm."
- Seattle, Washington, Post Intelligencer* "The renowned soprano captivated her hearers."
- San Francisco, Cal., Chronicle* "May Peterson scores triumph."
- San José, Cal., Mercury Herald* "Her pianissimo passages were flute-like and exquisitely beautiful."
- Modesto, Cal., Morning Herald* "Her success is well merited."

"Columns might be written on the wonders of that golden voice."

Fond du Lac, Wisconsin, Daily Commonwealth.

Management: MUSIC LEAGUE OF AMERICA, Inc.
Mason & Hamlin Piano

1 West 34th Street, New York
Aeolian Vocalion Records

MARY MELLISH

**Soprano
Metropolitan
Opera Co.**



© Mishin, N. Y.

"The RARE PURITY of Mary Mellish's tone, the VELVET SOFTNESS of her middle register and the REFINEMENT OF MUSICAL STYLE are a hall-mark of artistry of which she may well be proud."

Albany Knickerbocker Press, Feb. 17, 1921.

**AVAILABLE FOR CONCERTS
AND FESTIVALS**

Management: Haensel & Jones
Aeolian Hall :: New York

KANSAS STATE MUSIC TEACHERS MEET

Association Holds Convention in Lindsborg, March 2, 3, 4 and 5

Lindsborg, Kan., March 10, 1921.—The Kansas State Music Teachers' Association convention was held in Lindsborg this year. The opening session took place in the auditorium and consisted of a concert by the Zoellner Quartet, under the auspices of the Bethany Campus Association, the visiting musicians being the guests of that association. The program included the quartet, op. 18, No. 6, of Beethoven; quartet, op. 12, of Mendelssohn; "Les Chanteurs de Noël," Glazounoff; "Glorification," Liadow, and "Chœur danse Russe," Rimsky-Korsakoff. The artists scored a real success, after which the teachers were given a reception by Bethany College.

At 9 a. m. on Thursday the various round tables were held in the Bethany Church. The piano department was under the chairmanship of Otto Fischer, of Wichita. Papers were read by Mrs. Hinshaw, of Pratt, and Carrie M. Gillman, of Russel. Each paper was followed by a general discussion. An open discussion of much interest was "The Lack of Time for Music Practice on the Part of the High School Student." This was followed by a talk upon "Progressiveness in Teaching," by Miss Prutzman, of Emporia. Prof. Charles S. Skilton discussed very ably "The Music Teacher and the Music Club," and was followed by Professor Brase, teacher of organ at Bethany, and the conductor of the Messiah chorus, who gave a paper on the "Contrast Between Organ and Piano Technique." This closing the set program, Mr. Fischer, as chairman of the Accrediting Committee of the Association, presented the revised piano course for open discussion and further revision, which took up the balance of the time.

The voice conference was under the chairmanship of Frank A. Beach, of the Emporia Normal. A paper by Martha Bates Hatfield, of Emporia, was read by Catherine Strouse; "Holding the Pupils' Interest" was the subject. This was followed by a talk upon "Choral Singing as a Help to Students of Singing," by Paul R. Utt, of Ottawa, and then there was a general discussion upon the "Use of Lieder in Teaching Singing."

The violin and harmony round table was under the chairmanship of Prof. Walter McCray, of Pittsburg, who gave a paper upon "Orchestral Music," which was followed by a general discussion.

At 11:15 a general meeting convened to listen to an address of welcome by Dr. Ernst Pihlblad, president of Bethany College. He stated that they were selfish in inviting the Association to Lindsborg, as the effect of the convention will be felt for many years. Prof. Oscar Lofgren, president of the Association, then replied in a few well chosen words, following with his annual address to the Association. He then gave a résumé of the work of the Association during the past year, and gave four new things which he thought the Association should undertake. These were: first, a consolidation of the musical effort in the state, meaning by this, the cooperation of the different state musical organizations; second, district music teachers' meetings, as well as the annual convention; third, state certification for all teachers of piano, voice, violin etc.; fourth, a state director of music. At the close of the president's address, the teachers went to the College dining hall for luncheon.

In the afternoon at two o'clock, a program was given in the College Chapel by members of the Association. Those who participated were Elwin Smith, of Lawrence; Harry R. Harvey, of Baldwin; Harriet Prutzman, of Emporia, and Ralph Page, of Emporia. At the conclusion of the program the meeting adjourned to the Trinity M. E. Church. The first paper, by Louis U. Rowland, of Baldwin, was read by Mr. Harvey, because of the illness of Mr. Rowland. He gave a fine exposition of "The Teacher's Inspiration." Because of the absence of other speakers, the topics were taken up in a general discussion, the subjects being "Development of Natural Talent During the Adolescent Period," "The Appreciation of Music," and "District Meetings of the Association."

At 6:30, the members gathered for the annual banquet in the College dining hall. President Lofgren acted as toastmaster, and Harold L. Butler was song leader.

The evening closed with a concert by members of the Kansas chapter of the A. G. O., and members of the Association, held in the nearby Messiah Church. The program was presented by Charles Skilton, Lawrence; Bess Curry, Manhattan; Mabel Leffler, Manhattan; Theodore Lindberg, Wichita; Fern DeMar, Newton; Carl Preyer, Lawrence; Henry V. Stearns, dean of Kansas Chapter, and William B. Downing, Lawrence.

The annual business meeting of the Association was called to order by President Lofgren at 9:30 a. m., Friday. It was moved and carried that a membership be taken in the Music Teachers' National Association. Officers elected were as follows: members of executive committee for three years—Paul R. Utt, Ottawa; Earl D. Stout, Winfield, and D. A. Hirschler, Emporia; president, Paul R. Utt, Ottawa; vice-president, Walter McCray, Pittsburg; secretary-treasurer, Henry V. Stearns, Topeka; accrediting committee—Otto Fischer, chairman, Wichita; F. A. Beach, Emporia; Harry R. Harvey, Baldwin; D. A. Hirschler, Emporia, and Oscar Lofgren, Lindsborg. By vote of the Association, Wichita was designated as the 1922 convention city. At the close of the business meeting, Florence E. Hazlett, of the Columbia Graphophone Company, gave a very interesting illustrated talk upon the use of the graphophone.

The convention reconvened at 2:00 p. m. in the College Chapel. A short musical program was first in order, given by George Riecks, Lindsborg; Rena Lazelle, Lawrence; Mr. Uhe and Mr. Wetterstrom. This was followed by a talk by Dr. Hollis A. Dann, director of music to the state of Pennsylvania, who spoke upon "Duties and Responsibilities of the State Toward Music in the Public Schools." After the close of Dr. Dann's address Hazel Gertrude Kinsella gave a very interesting talk upon her work in connection with class piano work in the Lincoln, Neb., schools.

At 8:15, the Convention convened in the auditorium for a concert by members, to be followed by excerpts from "The Messiah" by the Lindsborg chorus of 500 voices. The program was presented by Ruth Lundgren, Baldwin; George Keenan and Marie Pierson, Emporia; Jewell Totton, Wichita; Anthony Stankowitch, Pittsburg; Bethany

Oratorio Society (Hagbrad Brase, conductor), Bethany Orchestra; Elwin Smith, Lawrence; Paul R. Utt, Ottawa; Jewell Totton, of Wichita; Jessie Doyle Murray, Topeka.

The final session of the Convention was held Saturday morning in the College Chapel. Different phases of the problems of public school music supervisors were discussed in a practical manner. Katherine Strouse, of the Emporia Normal, presided. The following made up the program: Jessie W. Webber, Abilene; William B. Kinnear, Larned; Miss Strouse, Emporia Normal; H. W. Steiniger, Clay Center; William B. Kinnear, Larned; Frances Fey, Marion; Vesta Watkins, Cimarron; Maurine Smith, Emporia; George W. Barnes, Salina; Louise Evans, Independence; Jessie W. Webber, Abilene; Lois Bangs, Emporia, and Bertha Holmberg, Lindsborg.

Concurrently with the meetings of the Association, two other state organizations held their annual meetings. The Kansas Association of Conservatories and College Schools of Music elected H. L. Butler, of Lawrence, president; Orca Lofgren, Lindsborg, vice-president; Erle Stout, Winfield, secretary-treasurer. The Kansas Chapter of the A. G. O. elected the following officers: dean, Henry V. Stearns, Topeka; sub-dean, Alfred Hubach, Independence; secretary-treasurer, D. A. Hirschler, Emporia. P. R. U.

"Madame Butterfly" at National Opera Club

John Luther Long's presence, as special guest of honor at the March 10 affair of the National Opera Club of America, Katharine Evans Von Klenner founder and president, at the Waldorf-Astoria Hotel, "makes me the happiest woman in New York," said she, introducing the famed author of the original play, brought out by Belasco over twenty years ago. He came from Philadelphia for the express purpose of witnessing the performance, given by artists from the Karl T. F. Schroeder studio, that capable producer, dramatic coach and stage manager presenting the opera. Mr. Long told of interesting and humorous incidents connected with his work, and was deservedly honored on all sides. Wassili Leps, associated with Mr. Long in various performances, conducted the opera; his talk included reference to the Philadelphia Opera Society, which he directs, and to the splendid list of works given for a dozen years past, by local talent. He said that Paul Althouse and Henri Scott, of the Metropolitan Opera Company, were first heard with his company, and quoted a foreign music publisher as saying, when visiting America: "How can you expect to give American opera, without American operas?" He said that the encouragement of opera in America would result in the composing of operas by American composers, in giving our own talent opportunity to appear, in bringing up conductors and stage-managers among our own folk, etc.

President Von Klenner called attention to the special permission given by the publishers to present the excerpts, and that the audience was composed of opera-goers and opera-lovers. The National Opera Club did not act as opera producers, but as supporters of opera; that was the keynote of the society. The performance went smoothly, Harriet Barkley singing the title role, and winning big applause for her beautiful voice and appropriate acting. Having the most to do of all the characters, she was the cynosure of all eyes, deserving it because she lived and acted the part with reality. Pinkerton was capably sung by good-looking Giovanni Camello (easily translated into John Campbell); Sharpless was done in manly, sympathetic style by Leo de Hieropolis; Goro was sung and acted with unction by the experienced Mr. Cantor, and Bonze by young Mr. Monks, who learned and sang it on short notice. The little that Suzuki had to do was done in fine fashion by Jeanette French. Special mention is also due the eight young women forming the attendants of Mme. Butterfly; they looked exceedingly pretty, and sang well. The scenery and costumes were appropriate, and Doris Nichols was a reliable, always efficient pianist. At the close Mme. Von Klenner called all the participants to the stage, and the good lady fairly bubbled over with appreciative comments on the performance, echoing those of the enthusiastic audience.

Preceding "Butterfly" Messrs. Wagenaar and Van Kopenhagen, pianist and cellist, played Saint-Saëns' sonata in C minor, the two young Hollanders exhibiting a finished ensemble. Later there were cello solos by Cui, MacDowell and Saint-Saëns, and the dignity and musical worth of the playing was at once recognized.

Mme. Von Klenner announced that Havrah Hubbard would again give the operalogues next season made so enjoyable in former years by him, and alluded briefly, though feelingly, to the adverse newspaper criticisms of a new opera, presented at the Metropolitan, which stirred her to retort. She thought such writers were fault-finders, sufferers from spleen or dyspepsia.

Maier with Loraine Wyman Again Next Season

Guy Maier, pianist, is a man of many activities. Although together with Lee Pattison he will have filled nearly seventy engagements in two-piano recitals when the present season ends, he has found time to sandwich in between a number of his "Concerts for Young People," programs ideally suited to the beginners in music, further enhanced by Mr. Maier's delightful explanatory remarks. Recently he had Loraine Wyman, the singer of folk songs, join with him in concerts in Boston, Buffalo and New York, and the combination proved to be such an exceptional one, that it will be continued next season. On account of the great demand for the Maier-Pattison two-piano recitals, Mr. Maier and Miss Wyman will be available only during the month of February, except in rare instances where dates can be filled en route. Mr. Maier will also give his individual programs, and recent bookings include a series of four under the auspices of the Cleveland Institute of Music, of which Mrs. Franklyn B. Sanders is executive director. This engagement results from the recent recital given in Cleveland, under Mrs. Sanders' direction, for the Fortnightly Club.

Organ Recital at W. I. H. S.

William A. Goldsworthy, organist, assisted by George Haithwaite, baritone, gave a recital at the Washington Irving High School on Sunday afternoon, February 27.

Arthur Middleton

The Great American Baritone



"Mr. Middleton's resonant voice, enormous range, clear enunciation, and general good taste in singing are already pleasantly familiar to us, and he was in particularly good voice last night. He opened the program with a couple of Handel arias, giving the ravishing 'Where'er You Walk,' from 'Semele,' with surprising lightness and fluidity for so large a voice, and showing a fine legato with delicate tonal colorings. Rossini's 'Largo al Factotum' was delivered with torrential facility."—*Pittsburgh Gazette-Times*, Oct. 23, 1920.

"Arthur Middleton is as great on the concert stage as he is in oratorio, and that is saying everything."—*Pittsburgh Post*, Oct. 23, 1920.

"He quickly displayed a voice which was rich, melodious and well modulated, while it was a joy to listen to his excellent diction. The latter was noticeable in every number he sang and was without sacrifice of smoothness and finish. He arouses the keenest appreciation. He will receive hearty welcome should he come back to Memphis."—*Memphis, Tenn., News-Scimitar*, Nov. 10, 1920.

"Arthur Middleton at once wins the hearts of his hearers. It is difficult to single out the numbers which gave the greatest pleasure to the audience, as all were so uniformly excellent. At the close of the program, as the artist retired amid a storm of applause, he was requested to sing 'Swing Low, Sweet Chariot,' complying graciously and singing the simple old negro melody with a sweetness which lingered with one long after."—*Dixon, Ill., Evening Telegram*, Nov. 16, 1920.

"Mr. Arthur Middleton sang four groups of songs, which gave evidence that he ranks with the foremost singers in the country. He is an artist whose art of singing appeals to all lovers of song. He gave a highly diversified program here."—*Sterling, Ill., Gazette*, Nov. 17, 1920.

"Arthur Middleton has been given one of the most glorious voices that can be heard on the concert platform today. What a rich, powerful voice he possesses, beautiful in its mezza voce, thoroughly refined, yet full of individuality. His diction is as near perfection as can be heard on the concert platform today."—*Waterloo, Iowa, Tribune*, Nov. 18, 1920.

"The appearance of Arthur Middleton proved one of the real musical events of the city's history. Mr. Middleton made good in every way. The audience, which filled the Coliseum to capacity, manifested great interest from the beginning of the program and waxed more and more enthusiastic. Mr. Middleton has all the equipment for winning the people—voice, personality and artistry."—*Daily Pantagraph*, Bloomington, Ill., Nov. 30, 1920.

"Arthur Middleton made undeniably one of the most pronounced successes that has come to any vocalist on our local platform. And when one considers that the list of male singers who have appeared before us comprises such men as Bispham, Evan Williams, Di Luca, Martinelli, Werrenrath and many others in the same category, this assertion means something."—*Siox City Journal*, Dec. 2, 1920.

"It is doubtful if ever before in the history of Pocatello a more artistic concert was given than the concert given by Arthur Middleton. Mr. Middleton is an artist of the highest type, as was evidenced by every number on the program. With the exquisite interpretation Mr. Middleton gives every number, it is impossible to say which number on his program was the best."—*Pocatello, Idaho, News*, Dec. 7, 1920.

"If Arthur Middleton were not the kind of an artist who can always be depended upon to give a good concert, one would be tempted to say of him that he sang last night 'as he never sang before.' However, it would be hard to conceive of an artist doing more with his program than Middleton did last night—and his audience appreciated it."—*Spokane Daily Chronicle*, Dec. 14, 1920.

"The Metropolitan bass-baritone is an artist of the stamp of Bispham, both vocally and histrionically. Middleton has a rich, resonant voice, and in his way of handling it flourishes the sound tradition of oratorio. That is partly character and partly art. The character showed itself in the fine gravity and authority of the man, the art in his just delivery of the Handel roudels.

"Equally impressive was the singer's delivery of Beethoven's 'Nature's Adoration.' The famous 'Largo al Factotum' from Rossini's 'Il Barbiere' was a tour de force. Mililotti's 'Povero Marinar' was admirable for the justness of its sentiment.

"It was a fine recital."—*San Francisco Examiner*, Jan. 3, 1921.

"The greatest baritone since David Bispham was in his prime!

"Middleton has no essential lacking in his vocal equipment which is possessed by the artist of first rank. He has an abnormal quantity and control of breath, a warm, sympathetic tone, delightfully distinct enunciation, marked dramatic ability, and a voice trained to that point where it can answer adequately to any demands the singer's emotions may make upon it.

"Middleton is above all a human singer. There is not the slightest trace of the feminine or the sentimental about him. There is a tenderness in his singing at appropriate moments, but it is the tenderness of a strong man. Rugged in build and feature, he has a tremendous volume of tone at his command, which he can employ with equal effectiveness in the simple but difficult Handelian air, the appealing negro folksong or the roaring ballad.

"The concert was without flaw and has set a standard in baritone recitals which fellow singers will have to hustle to equal."—*San Francisco Bulletin*, Jan. 3, 1921.

"Arthur Middleton scored a huge success. He appears to sing for the pure love of singing, and his voice simply captivated the audience with its wide range, wonderful clearness and sympathetic qualities, which he had under the fullest control of perfect artistry.

"He had to give an encore for each group.

"Middleton may feel sure of a hearty welcome whenever he may be able to return."—*San Francisco Call and Post*, Jan. 3, 1921.

"Never has a more versatile artist, a more powerful or a more pleasing one appeared on an Albuquerque stage than Arthur Middleton.

"It is hard to describe the effect Mr. Middleton had on his Albuquerque audience. From the first note he had their entire attention. From the applause he had their keen interest, and from the first selection, which he wrapped around with the most appealing, and the deepest pathos, he had their unmistakable affection. He made a conquest of the music lovers of this city."—*Albuquerque Daily*, Feb. 1, 1921.

"The concert was the most interesting of the series and was enthusiastically received by an audience that filled the hall.

"Mr. Middleton has a rich, mellow voice of wide range, flexible, and true of tone and his rendition of a varied program called for repeated encores."—*El Paso Times*, Feb. 2, 1921.

"The appearance of America's most gifted and beloved baritone, Arthur Middleton, drew a large and enthusiastic audience. So great was the ovation tendered this favorite artist that, even after generous response to encores, the audience recalled him again and again.

"Mr. Middleton was in excellent voice and heartily deserved the rousing ovation received, endowed as he is with vocal gifts that cover the widest range. A full, resonant, powerful voice, capable of deepest tenderness and great dramatic heights; fluent or beautifully sustained, the genial artist was never heard to better advantage."—*San Antonio Express*, Feb. 4, 1921.

"Of Arthur Middleton, what is necessary to remark? An artist of unusual gifts, he was heard last night in a grateful role. Middleton is a master of covered tone and the lyric quality of his voice was manifest in that beautiful solo, 'Now Sleeps the World,' with which the second part of the oratorio is opened."—*St. Louis Times*, Mar. 2, 1921.

Season 1920-21 Over 60 Dates Already Sung

EDISON RECORDS

HAENSEL & JONES

AEOLIAN HALL, NEW YORK

New Kodaly Work Raises Storm of Critical Protest

(Continued from page 6.)

cheering had lasted for many minutes, the orchestra, acting on a sign from the konzertmeister, began to intone one of the Hungarian national hymns as a farewell greeting to its conductor. Its words, "Hungarian, remain true to thy country," were meant as an appeal to the artist to return home again to continue his work for the welfare of his country.

On January 25 he left Budapest to start on his journey, after a truly marvelous achievement, for from October until the end of January he was seen sixty-two times on the concert platform, as conductor, solo pianist, and chamber music player.

OPERATIC STAGNATION.

Now that he has gone our musical life has considerably lost in interest; he has left us mourning. The Royal Opera House goes on vegetating in its usual manner. "Tannhäuser" is performed with either Georg Anthes or Georg Pogany in the title role, and Anna Medek as Elisabeth; "Lohengrin" with the same artists and Olga Haselbeck as Ortrud; Mozart's "Entführung" with Elisabeth Sándor (Constanza), Franz von Szélyhidy (Bellmont), and Bela Venczell (Osmin); the "Magic Flute" with Frau Sándor as the Queen, either Székelyhidy or Josef Gábor as Tamino and Victor Daluoki as Papageno; "Madame Butterfly" again with Mme. Sándor in the title role; "Rigoletto," "Traviata," and so forth. On February 13 and 15 Maria Jeritza and Wiedemann, of the Vienna State Opera, visited us and sang in "Tosca" and "Aida." Not the faintest sign of our ever being presented with a new work!

THE THREATENED STATE MONOPOLY OF OPERA.

Outwardly, however, we are rich in musical institutions, we possess, for example, a second opera house—the so-called City Theater. Besides musical comedy, "Tosca," "Faust," "Mignon," "Tales of Hoffmann," "The Jewess," etc., are performed here with second rate singers under the conductorship of Dezső Márkus. At the beginning of the

season Frau Jeritza was also heard here in "Tosca" and "Faust."

The theater is owned by the city of Budapest, which leases it to theatrical managers. The present contract expires at the end of this season and offers are now coming in for a new lease term of five years. Among the rival competitors there are two who deserve special notice: one is the former director of two Budapest theaters, the Magyar Színház and Király-Színház, who has developed ambitious and meritorious plans, such as the engagement of Egisto Tango, that most excellent conductor, whom our Royal Opera gave the go-by in the fall of 1919. He proposes to invest him with the powers of a director; and Tango's tremendous energy and activity might really elevate the City Theater into an artistic opera house.

The second conspicuous candidate for the lease is the Hungarian State itself, the owner of the Royal Opera! Not content with the laurels so lavishly gained by totally ruining the Royal Opera House, it desires to prevent the creation of a really good opera stage by establishing a monopoly of the only two stages suited to opera. The decision is imminent, but it is an open secret that the State offer—and this is truly characteristic of the conditions here—has the greatest chances of success.

SOME IMPORTANT CONCERTS.

Among concerts deserving special mention are a Bartók evening, January 7, which comprised his first string quartet, performed by the Waldbauer-Kerpeley Quartet; piano solos ("Barentanz" and allegro barbare, played by Dohnanyi), and a piano quintet interpreted by the Waldbauer Quartet and the composer.

Alfred Piccaver, the American tenor of the Vienna State Opera, was heard here on two evenings in programs devoted to popular arias. The following evening the Palestina Choir gave a reading of the "Missa Papae Marcelli."

ANOTHER HUNGARIAN PIANIST.

The month of February brought the annual visit of Theodor Szántó, the Hungarian pianist resident in Paris, who gave his first concert with the Philharmonic Orchestra on the 26th of the month. This interesting concert comprised Beethoven's concerto in E flat major, Frederick Delius' piano concerto (dedicated to Szántó), and Liszt's "Totentanz." Szántó decidedly is our best pianist after Dohnanyi. His interpretative art, however, forms a most striking contrast to that of Dohnanyi. Without any delicacy and daintiness, one might say wholly unpoetical, it yet grips by its virility and ponderance, sometimes verging on brutality, and by its brilliant virtuosity. The advantages of his interpretative power were best seen in Delius' work and in the "Totentanz," which, we may add, he has now played for the third time within the last three years in Budapest, and which again earned him most enthusiastic applause. In Delius' works—one of his earliest—the fine qualities of the English composer can already be perceived; refined, poetic temperament and a highly developed sense of sound.

MORE AMBITION THAN ACCOMPLISHMENT.

Finally, let me chronicle another new enterprise, though not a brilliant one. A mediocre orchestral society, chiefly consisting of amateurs, undertook the arrangement of an historical cycle in the course of the winter, which extended over several evenings. Aiming to picture the "Development of the Piano Concerto," all the renowned works of this type were performed in their historical sequence under the guidance of Conductor Emil Lichtenberg. Among the interpreters of the concerts were Dohnanyi; Arpad Szendy, professor at the Royal Hungarian High School of Music; Etelka Freund, a former pupil of Busoni, and a large number of native pianists of second and third degree. As the ability of the conductor hardly surpasses that of the orchestra, the entire enterprise, most laudable in itself, was unable to solve the task it set itself, and with the exception of the renditions given by the pianists of note, it was of a piece with the general low estate of our present music.

BELA BARTOK.

DALLAS HEARS NOTED STARS

Local Chorus Presents "The Messiah" and Orchestra Gives Excellent Program

Dallas, Tex., February 23, 1921.—The return of Fritz Kreisler after several years' absence was the occasion of great interest to the local concert going public. Carl Lamson, who has accompanied Mr. Kreisler for many years, was with him again. This offering was on the course of Harriet Bacon MacDonald and Mrs. Wesley Porter Mason, well known local managers, who are bringing the Chicago Opera Association for several appearances in March.

ST. DENIS DANCERS GIVE TREAT.

Another great treat was the program of the St. Denis Dancers, who were seen on the A. L. Harper Course. The girls in the company are young and beautiful, and the program given was an unusual one. Everett Olive, pianist, played all of the music for the dancers, and proved himself a musician of great ability. For the first number the dancers gave a group of Bach. Later an entire Beethoven sonata, the "Pathétique," was danced; then music by Chopin, Schubert, Brahms, several modern pieces of Rachmaninoff, Debussy and others. There were solo numbers by each girl in the personnel, all of them delightful. Several of the ensemble numbers and most of the solos had to be repeated. The stage settings and color were of great beauty.

GRAINGER AND MOISEWITSCH WITHIN A WEEK.

Percy Grainger at City Temple on January 18, also on the A. L. Harper Course, was received with much enthusiasm in his first recital here. His playing of the Bach toccata and fugue, in which he combines the Tausig and Busoni transcriptions, was the outstanding feature of the program. The Cyril Scott Handelian rhapsody was also given with fine effect. Following these were a number of lighter things—several of his own compositions which are well known and in which his rhythmic skill was fully shown, to the delight of the audience. An interesting number was the David Guion arrangement of the "Turkey in the Straw." Mr. Guion is a Texas man, and was in the audience to share the honors with Mr. Grainger after this number. It was so popular that the artist was forced to repeat it. Grainger's own "Country Gardens" dance was also repeated, its rhythmic appeal creating much enthusiasm. There were numerous other encores and repeats throughout.

Of an entirely different nature was the program of Moiseiwitsch. Opening with a delightful group of old classics—Scarlatti, Bach, Mozart and Rameau—he at once proved his right to the reputation which preceded him. The sonata in B flat minor of Chopin was very impressively played, and his modern and lighter pieces at the close were all well given and enjoyable. He was presented here by Earle D. Behrends.

ARTISTS' TRIO DELIGHTS.

The Artists' Trio, made up of Carolina Lazzari, contralto; Grace Wagner, soprano, and Renato Zanelli, baritone, gave a delightful concert at City Temple, January 31. A program made up mostly of operatic numbers with solos and ensemble, with these three fine artists, was out of the ordinary, and all were received with much enthusiasm. Miss Lazzari has been heard here before, and deepened the fine impression which she made last year in her first appearance. Her voice is rich and full, with an unusual range, but is especially beautiful in the low tones. Her solo was an aria from "Nadeschda," by Thomas, which gave her opportunity to display the full power and beauty of her voice, after which she responded to two encores. Mr. Zanelli, in the "Pagliacci" prologue, was warmly received, after which he gave a spirited interpretation of the "Toreador Song" from "Carmen." Miss Wagner in "Un bel di" from "Butterfly" displayed a light voice of pleasing quality. In the duets and trios probably the best numbers were the "Flower Song" from "Madame Butterfly," sung by Lazzari and Wagner; the duet from "Don Giovanni" with Miss Lazzari and Mr. Zanelli, and the closing group, sung by all three, which was made up of delightful songs of Frank La Forge. Mr. La Forge was at the piano; his fame as an accompanist is too well known to need comment, only to say that he was splendid as ever, and his playing was one of the fine things of the evening. Harriet Bacon MacDonald and Mrs. Wesley Porter Mason were the local managers of this concert.

DALLAS MUNICIPAL CHORUS HEARD IN "THE MESSIAH."


Of many recent musical events, prominent mention should be made of the oratorio given by the Municipal Chorus. This organization is about one year old and has had some fine training, under the capable direction of Paul Van Katwijk, of the Southern Methodist University. The Dallas Symphony Orchestra played the accompaniments and had much to do with the success of the production. Local singers took the solo parts—Mrs. George Watson, soprano; Luella Thompson, contralto; Earle D. Behrends, tenor, and Jonas L. Wade, bass. The oratorio was presented under the auspices of the Dallas Music Commission, which since its organization has done a great deal to enrich the musical life of the city. Viola Beck, at the piano, added much by her accompaniments. For a large chorus the work of this one is particularly good, especially noticeable being the excellent attacks in all the choral work.

DALLAS SYMPHONY PLAYS AGAIN.

The Dallas Orchestra gave its third concert of the season early in January, playing Dvorák's "New World" symphony, prelude of Massenet, excerpts from "Lohengrin" and a "Suite Japonaise" by Luigini. Mrs. Roscoe Golden, soprano, assisted. The orchestra is growing artistically with each succeeding performance. It is now under the supervision of the Dallas Music Commission. Walter J. Fried is the conductor. R. D.

Kerns Engaged for Worcester Festival

Grace Kerns has been engaged to sing an important role in "Pilgrim's Progress" to be given next October in Worcester. In April this charming singer tours through the Maritime Provinces in a quartet with Alma Beck, Judson House and Fred Patton.



Frederick Hunter
TENOR

"Musical feeling and taste."—*New York Sun.*

Management HAENSEL & JONES, Aeolian Hall, New York



Management: BEATRICE EADIE

RINALDO SIDOLI

VIOLIN RECITAL

—AT—

Aeolian Hall, New York

Monday evening, April 4, 1921

PROGRAM:

1. SONATA NARDINI
Adagio. Allegro Con Fuoco.
Larghetto. Allegretto. Grazioso.
2. a. Gondoliera RIES
b. Canzonetta D'AMBROSIO
c. Air on the G String BACH-WILHELMJ
3. Concerto No. 1. Allegro Maestoso PAGANINI
Cadenza by August Wilhelmj.
4. a. Hindoo Chant RIMSKY-KORSAKOFF-KREISLER
b. FANTASIE, "Moses in Egypt" PAGANINI
Variations for the G String.
5. Airs Hongrois ERNST

MASON HAMLIN PIANO USED

KINDLER

*St. Louis Globe Democrat,
February 5, 1921.*

I doubt whether the most inured concert-goers in last night's gathering ever heard such cello-playing as Hans Kindler gave us—Here indeed is a solo artist of the most brilliant kind!
Richard Spamer.



Kubey-Rembrandt Studios

*St. Louis Star, February
5, 1921.*

His playing is marked by a richness and warmth of tone that few cellists are able to equal; by a perfection and a delicacy of bowing that remind one of the work of a Kreisler or an Elman.
Ernest E. Colvin.

The late James G. Hunecker wrote on Dec. 15, 1920 in the New York World: Hans Kindler played angelically in the Beethoven triple concerto.

Philadelphia Ledger, Dec. 7, 1920: He sang himself into the hearts of his listeners.

Philadelphia Record, Dec. 7, 1920: Kindler's playing always produces a sensation.

Chicago Daily News, Jan. 12, 1921: Kindler proved himself a master of his instrument.

Baltimore American, Nov. 16, 1920: Naturally the audience gave him an ovation.

Detroit News, Dec. 5, 1920: A master cellist! He was recalled again and again by his ecstatic listeners.

This Season 7 Orchestral Appearances with Stokowski, Gabilowitsch and Stransky—Recitals in New York, Chicago, Philadelphia, Washington, Baltimore, St. Louis, Cleveland, Buffalo and 32 other cities

VICTOR RED SEAL ARTIST

Engagements for Season 1921-22 Now Being Booked by **CONCERT MANAGEMENT ARTHUR JUDSON**
1317 Pennsylvania Building, Philadelphia, Pa.

LO, THE FESTIVALS AGAIN! INDIANA STARTS THE BALL A-ROLLING

Three Splendid Programs Are Presented—Local Choruses Aided by Cincinnati Symphony Orchestra—Director R. Deane Shure Achieves Fine Effects with Six Local Organizations

INDIANA, Pa., March 12, 1921.—"Indiana, Pa., the Home of Good Things Musical," held its festival of music a month early this year, March 8 and 9, because of the fact that the Cincinnati Symphony Orchestra was on tour and that organization was one of the important features. Two days, filled with excellent musical events, were enjoyed by capacity houses, and, as usual, every music club in town shared in the pleasure. The festival this year was on a more extensive scale than heretofore, and was guaranteed by a list of public spirited men and women who love good music and who take great pride in the activities of their fair little city of some 7,000 inhabitants. The city is small, but the spirit is magnanimous, and each year some 500 people participate. It is doubtful if many towns can give proof of such an enterprise conducted in just the same manner, for most festivals are conducted by one individual and bring forward just one organization. It is true that R. Deane Shure is the guiding spirit of the musical side of the undertaking, and he handles the helm in all orders that are issued, but each music club has its own director, and each club appears at the festival in like manner. The Madrigal Club of forty voices is made up of young ladies from the normal school and is directed by Leila Farlin Laughlin; the Indiana Ladies' Chorus is made up entirely of women from the city and is also directed by Mrs. Laughlin; the children's chorus of 200 pupils from the public schools and the model school at the normal is conducted by Anna P. Lumley; the Indiana Male Chorus and the Indiana Choral Society, consisting of 125 voices, are both conducted by Mr. Shure. All of the accompaniments for the festival were played by Mary St. Clair King.

THE FIRST CONCERT.

One new feature was added this year by way of introducing the normal school orchestra under the direction of Evangeline Loeffler. The organization is but one year old and played selections from Victor Herbert's "Fortune Teller." The children—200 strong—sang "A Mother Goose Arabesque," by Tukey. This number is written for three parts, and they did it from memory, causing some of the older organizations to comment most favorably. The Indiana Ladies' Chorus followed with Bendall's "Lady of Shalott," the solo parts being done by their conductor, Mrs. Laughlin. The Indiana Male Chorus sang Cadman's "Hidden Song" and "A Summer Lullaby," by Gibson-Bumstead, after which three numbers were given by the Normal Madrigal Club—Handel's "Smiling Dawn," Vogrich's "Serenade," with string quartet, and the "Beautiful Blue Danube," by Strauss-Spicer-Chapman. The program closed with several request numbers by the Indiana Choral

Society, culminating with the Gibney-Fanning "Song of the Vikings."

THE SECOND CONCERT.

On the afternoon of the second day the Cincinnati Symphony Orchestra, conducted by Eugene Ysaye, played the following program: Schumann's "Manfred" overture, Tchaikowsky's fifth symphony, a number of strings without basses by Ysaye, and the ballet suite from Delibes' "Sylvia." If some of the larger cities feel that theirs is the only home of those who can give concentrated attention to a large symphony, they should have heard the performance at Indiana on Wednesday afternoon. The orchestra members were most complimentary about the attention and apparent enjoyment, and justly so, for nothing more could have been desired in this respect. Ysaye exhibits a slower tempo on the familiar "pizzicati" from the "Sylvia" suite, than is ordinarily heard, but much to the delight of all. One cannot imagine it being played more entrancingly than on this occasion.

THE THIRD CONCERT.

The first half of the evening program was devoted to the overture from "Merry Wives of Windsor" and the Dvorak "New World" symphony, both of which were conducted by Mr. Alloe, assistant conductor. The second half of the program was devoted to the Indiana Choral Society, accompanied by the Cincinnati Symphony Orchestra, and conducted by R. Deane Shure. A miscellaneous program ranging from opera to oratorio was given. Mr. Shure, who has been conducting festivals for the past fifteen years, declared that he never had seen in evidence such a wonderful spirit of co-operation as was displayed by the orchestra on this occasion. The entire program was done without a rehearsal, yet was given with astonishing ensemble and artistic finish. Numbers from "Lohengrin," "Euryanthe," "The Creation" and several six part choruses were sung.

The work which is done for choral organizations by the Cincinnati Symphony Orchestra is always to be commended, and it will be remembered how well its support was administered even back in the time of Van der Stucken. Referring to the latter conductor it is interesting to note that several of the men who are with the orchestra at this time played under the baton of Van der Stucken. Leo Brand, tympani, has played with the organization for twenty-six years, and has a son in the viola section; they call him "Daddy" and he is so congenial that, before he was in Indiana two hours, the members of the Choral Society—and even Mr. Shure—were doing likewise.

J. G. M.

DETROIT ORCHESTRA PERFORMS MASON WORK

Hulda Lashanska and Myrna Sharlow Prove Delightful Soloists with Gabrilowitsch Forces—Alliance Française Presents Cortot—Gabrilowitsch Gives Piano Recital—Tuesday Musicales Hears Song Cycle

Detroit, Mich., February 21, 1921.—The ninth pair of subscription concerts of the Detroit Symphony Orchestra, given at Orchestra Hall, February 11 and 12, introduced Daniel Gregory Mason as a symphonic composer, when his first symphony in C minor was played. Of the three movements, the second and the third seemed to make the strongest appeal, the second especially having some very lovely moments in it and the use of the strings and wood winds being particularly happy. The third movement with its unusual ending seemed to leave the audience in an uncertain mood, and as a consequence did not receive spontaneous applause. The remaining numbers for the orchestra were the Mendelssohn overture, "Melusina," and the Liszt second Hungarian rhapsody into which conductor Gabrilowitsch put a fiery enthusiasm that electrified his hearers.

Hulda Lashanska was the soloist and sang the "Cavatina de Leila" from Bizet's "Les Pecheurs de Perles," and the aria, "Dubita pur che brillino," from "Amleto," by Faccio. Miss Lashanska's beautiful soprano voice and charming personality are always welcome here. Her work was warmly applauded and she was recalled many times.

MYRNA SHARLOW SOLOIST AT SUNDAY "POP"

The ninth Sunday afternoon concert by the Detroit Orchestra was given at Orchestra Hall, February 20, with Myrna Sharlow, soprano, and Philipp Abbas, cellist, as soloists. Victor Kolar conducted. The program consisted of the symphonic poem "Phaeton," Saint-Saens; Rocco variations for cello and orchestra, Tchaikowsky; Slavic dances, Nos. 1 and 2, Dvorak; the "Jewel Song" from "Faust," Gounod; the "Bird Song" from "I Pagliacci," Leoncavallo; pantomime from ballet "Les petits riens," Mozart, and tone poem "Finlandia." Both soloists and orchestra were heartily approved of by the capacity audience present as well they might be for the work of all was of a very high standard.

ALLIANCE FRANCAISE PRESENTS CORTOT

Alfred Cortot, brilliant French pianist, gave a recital at the Hotel Statler, February 15, under the auspices of the Alliance Francaise. He was greeted by an audience that filled the large ball room and which listened to a taxing program with hearty approval. His numbers were played in the broad, virile style that characterizes his work, although there were not lacking delicacy and rare beauty of interpretation. His program included Vivaldi's "concerto de Camera," twenty-four preludes of Chopin and the "Andante Spianato et Polonaise" by the same composer, Debussy's "Cathedrale Engloutie," two Saint-Saens compositions, etude en forme de valse and Bourree for the left hand, and Albeniz's "Seguidillas."

GABRILOWITSCH GIVES PIANO RECITAL

That the name of Gabrilowitsch is one to conjure with in Detroit was unmistakably demonstrated, February 15, when he gave a piano recital at Orchestra Hall. The audience not only filled the hall but overflowed upon the stage and listened with rapt attention to a program played in the artistic manner that has made him one of the foremost pianists of the day. It included the Beethoven sonata in B flat major, Cesar Franck prelude, choral and fugue, Schumann's Arabesque, op. 18, the Schubert impromptu in B flat major, and a group of Chopin, nocturne in D flat major and tarantelle in A flat major. Throughout the program, the pianist's poetic insight was evidenced in his colorful interpretations that fascinated and charmed the listener and made every number a flawless delight.

TUESDAY MUSICALES HEARS SONG CYCLE

The seventh morning concert of the Tuesday Musicales, given at the Y. W. C. A., February 15, proved one of unusual interest. It opened with a group of numbers for the piano, played by Neva Howe Kennedy: minuet, Grazioli; toccata, Scarlatti; minuet, Boccherini; gavotte, Martini; "Le Coucou," Daquin, and "Passepied," Delibes. Janet Ives, a well known young violinist, played "Romance," by Beethoven; her mother, Mrs. Valentine S. Ives, was her accompanist. The remainder of the program was devoted to Trevalsa's song cycle, "Peter Pan," artistically sung by Lois Johnston Gilchrist, Elizabeth Bennett, John Konecny and John Dickinson, with Gertrude Heinze at the piano. The duets and quartets were especially worthy of mention. Margaret Mannebach was the chairman of the day.

J. M. S.

Skilton Gives Lenten Organ Recitals

Charles S. Skilton, organist of the University of Kansas, has given a series of five Lenten organ recitals on the university organ. Some of his principal numbers have been Bach's prelude and fugue in A minor, the "Violin Fugue" in D minor, prelude in B minor, Handel's "Cuckoo and Nightingale" concerto, three movements of Widor's fourth organ symphony, sonata movements of Guilmant and Dudley Buck, short pieces by Franck, Faulkes, Parker, Bonnet, Best, Debussy and others. Skilton is a Fellow of the American Guild of Organists.

Warren D. Allen Uses American Works

Warren D. Allen, concert organist, of Stanford University, well understands how to build charming and varied programs. For quite some time he has taken every opportunity of using American organ compositions, but always insisting that they have real merit. A glance at his recent programs shows such selections as "Pilgrim Suite" (complete), M. Austin Dunn, and "Ancient Phoenician Procession," R. S. Stoughton, both published by White-Smith Music Publishing Company.

Berta Reviere Sings for Galaxy Club

Berta Reviere appeared recently at the Galaxy Club in New York and charmed a large audience with a number of arias and songs in Italian, French and English.

The Perfect ARTIST SERIES

INCLUDES

GAY MacLAREN



"The GIRL WITH THE CAMERA MIND"
—NEW YORK WORLD—

NEW YORK DEBUT AN ARTISTIC TRIUMPH

"After watching and listening to Miss MacLaren reproduce 'Friendly Enemies' at the Belmont Theater, unassisted by any 'props' aside from a simple stage setting, we came to the natural conclusion that Miss MacLaren is a remarkable person. It was a prodigious feat of memory and an exceedingly clever achievement."—Stephen Rathbun, in the *New York Sun*.

"A remarkable performance. . . . A great many of those who attended the matinee at the Belmont Theater had seen George Broadhurst's play with the original cast when it was produced a number of years ago, and they had to admit that not only does Miss MacLaren remember the words, but she manages to catch and retain those subtle little mannerisms that are supposed to be peculiar to the individuality of each actor."—*New York Morning Telegraph*.

"Her powers of imitation are almost uncanny."—*New York Journal*.

"It is quite impossible for me to say how surprised I was to see Miss MacLaren give a whole play and take each part perfectly. It was one of the greatest evidences of genius I have ever seen in my life."—Mrs. Noble McConnell, President of the New York Mozart Society.

"Gives an entire play without any other aid than her marvelous memory. I saw her do 'Bought and Paid For' and she is so clever that I can think of no better substitute for the real thing in places where the high cost of travel makes the screen the only form of drama available."—Mathew White, in *Munsey's Magazine*.

SEASON 1921-1922 NOW BOOKING

Management: MAY STANLEY, 53 Washington Square

New York

CHARLES MARSHALL

CAUSED A RIOT OF ENTHUSIASM WHEN HE APPEARED IN CHICAGO AND NEW YORK AS "OTELLO" WITH **Chicago Opera Association**

"MARSHALL'S 'OTELLO' DEBUT GREAT TRIUMPH"

Chicago Daily News

"MARSHALL WINS OVATION IN HIS ROLE OF 'OTELLO'"

Chicago Evening Post

"CHAS. MARSHALL SCORES HIT IN OPERATIC DEBUT"

Chicago Evening American

"NEW TENOR SCORES BIG HIT IN 'OTELLO'"

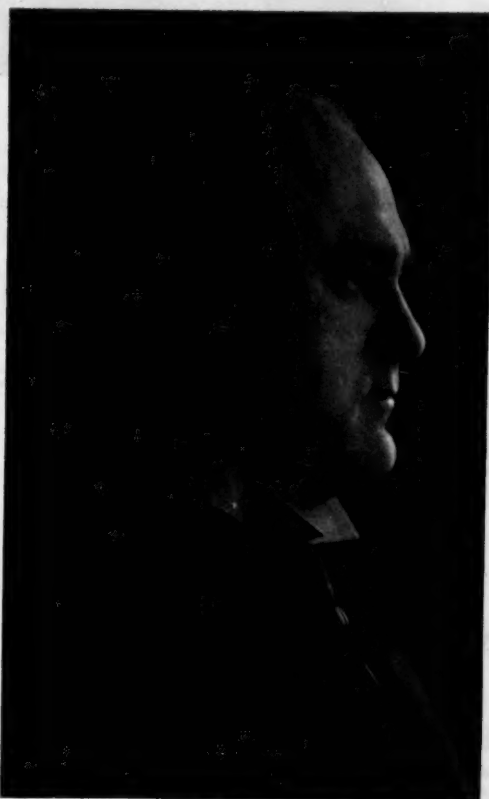
Chicago Journal of Commerce

"MARSHALL TRIUMPHS IN 'OTELLO'"

Chicago Evening Journal

"CHARLES MARSHALL MAKES IMPRESSIVE DEBUT IN 'OTELLO'"

Chicago Daily Tribune



CHARLES MARSHALL

Chicago Opera Ass'n, the Sensation of the Season

Chicago Evening Journal—

By the end of the first act Marshall was a personage. He is a big artist, physically, vocally and temperamentally. If you care to see a striking, a really magnificent stage picture, go to "Otello" and watch for Marshall's entrance in the last act.

As Marshall stands there in the dim light, head thrown back, his curved sword in his hands, there is everything of the poetry and tragedy that Shakespeare intended to convey, the last desperate strain of the nerves before the act of murder.

Chicago Journal of Commerce—

Mr. Marshall, coming absolutely unheralded, was a distinct hit. The audience rose to him, and certainly the ungrateful role of the Moor is a test. Its physical demands alone are stupendous, for it calls for a highly colored dramatic singing throughout nearly all of its four long acts, with climax after climax to rise to.

Chicago Daily News—

There were ten curtain calls after the first act. He is a big man, with a phenomenal vocal endurance. He also has a robust, virile tenor voice, which has carrying power, if not great resonance, and it has also a high range. He played the part with dramatic illusion.

"Big is his voice—Big as Tamagno's and of much better quality. Some of his top notes were thrilling; they had a quality and ring like Caruso's." *New York Evening Post*

"THE BIGGEST SENSATION OF THE PRESENT CHICAGO OPERA SEASON WAS THE INSTANTANEOUS AND COMPLETE SUCCESS OF CHARLES MARSHALL." *Chicago Herald and Examiner*

NEW YORK EVENING POST—

Raisa and Titta Ruffo, and a tenor unknown here yesterday morning but famous today, Charles Marshall, who in one evening planted himself firmly on a level with our leading opera singers.

Seeing and hearing him as "Otello" last night, nobody wondered that he made a sensation in Chicago. He did the same thing here. Countless and thunderous were the curtain calls for him.

Charles Marshall is, in stature and voice, a born "Otello." Big is his voice—big as Tamagno's and of much better quality. Some of his top notes were thrilling; they had a quality and a ring like Caruso's. Verdi would have liked his "Otello."

NEW YORK TIMES—

He is well fitted by nature for the part, a powerful and heroic figure, overtopping the tallest of his companions on the stage. His acting denotes intelligence and experience. He is felicitous in bearing, gesture and facial expression. His singing follows the example of the most stentorian representatives of the character, say Tamagno or Alvarez.

Mr. Marshall possesses a voice of great power.

NEW YORK MORNING TELEGRAPH—

He possesses a live robust voice which he directs with great agility and a fine dramatic sense. Marshall had control of his audience and his acceptance was assured. His powerful voice matches well with his physique and yet his tones were flexible and soft when occasion demanded. The lights and shadows of his work came well into play and when the curtain dropped the applause of the huge audience was deafening. So many were the curtain calls that we lost count, but Marshall was pronounced a success, and Ruffo also came in for his share of the applause in this act with his beautiful singing of the "Credo."

NEW YORK EVENING MAIL—

Certainly Mr. Marshall has the gleaming eye for "Otello" and the violently expressive gesture. He swept you into his tense moments.

Chicago Evening Post—

Mr. Marshall was put to a tremendous test, and he came through with flying colors.

He has a powerful voice, with an unusually high range, for without upper notes of great brilliance no man dreams of attempting this role. The voice is richer and fuller through the middle register than is apt to be the case with these very high voices. The big opening phrases established the fact that he had the voice. He sang with a sustained tone of mellow quality such as most of these heroic singers cannot manage.

He rose to a pitch of emotional intensity which carried conviction by its straightforward sincerity.

Chicago Herald and Examiner—

The biggest sensation of the present Chicago opera season was the instantaneous and complete success of Charles Marshall, American tenor, who made his American debut last night in Verdi's opera, "Otello," with Titta Ruffo and Rosa Raisa.

To count the curtain calls after the dramatic third act became at last wearisome, for the audience would not be denied. Marshall was engaged for one performance only. He turned the presentation of "Otello" last night into a personal triumph and electrified the audience with the power and beauty of his voice and the gripping intensity of his acting in the role of the fiercely jealous Moor.

He dominated the scene every time he was on the stage. His voice rang clear and true above the other singers, giving Titta Ruffo for the first time this season a worthy foil for his booming baritone.

Chicago Evening American—

His voice has an individual clarity of tone quality quite out of the ordinary. The medium is of baritone warmth and volume and the upper tones all rang clarion true, with remarkable firmness and carrying power throughout the range. Physically and histrionically he was well suited to his role.

Chicago Tribune—

A demonstration of appreciation that contained the elements of a riot greeted Charles Marshall. Olympian of stature and possessing a voice of incredible power, he was a magnificent compelling figure. Dramatic intensity lies heavy in his voice. In quality it tends toward a baritone. The richest, warmest notes lie in the lower and middle registers. It lends itself to vehement declamation or long sustained melodic lines. It comes from his throat like the blast of trumpet, and yet, with the exception of one or two high tones, one is given the comfortable feeling that he holds a wealth of volume in reserve. His intonation is entirely accurate.

Exclusive Management: HARRISON & HARSHBARGER, 1717 Kimball Bldg., Chicago

"Moderns Require the Technic of the Classics Plus—" Says Inga Julievna

A Complete Blending of Rhythm and Song Is This Artist's Ambition—She Tells of Her Beauty-Starved Childhood—Has Decided Ideas Regarding the Arts

INGA JULIEVNA! What an odd name! Somehow the owner of it ought to be different from those of us with the ordinary Jones, Smith and Brown to live down—or up—as the case may be. A Norwegian! Mercy! Perhaps she won't be able to speak English, or, worse yet, speak it so atrociously as not to be understandable! In that case, what shall I do?"

These ante-interview thoughts of the writer were quickly set at rest when their object, with a barely perceptible accent and in well chosen English, confided her horror of interviews.

"Why, I'd rather have a tooth pulled," she said with a seriousness which had a humor all its own.

"Please don't feel like that, for, although my family has been in America many generations, I am not enough of a native to desire your scalp, either literally or figuratively. Let's not worry about that but tell me something about yourself. First I want to know where you learned to speak 'American-English' so beautifully. I understood you were a Norwegian."

HER "AMERICAN-ENGLISH."

"So I am. I was born in Christiania. But what do you mean by 'American-English'?"

"Just that! There is a vast difference between English-English and American-English, especially insofar as the speaking language is concerned. An amusing illustration of this difference was the sign I saw once in a Paris shop window. It read, 'English Spoken—American Understood.'"

"Well, you see I came to America to visit an uncle when I was sixteen, young enough for my tongue to be pliant and my ear susceptible to the spoken language. Perhaps the fact that I am partly Russian may explain in a measure my proclivity for the linguistic art. I love the study of languages."

When one remembers that Mme. Julievna speaks six fluently and admits to a fair knowledge of three others, including the comparatively unknown Quechua dialect of the Peruvian Indians, it can be seen that language must indeed exert a more than passing fascination.

HER FIRST OPERA.

"And speaking of that first trip to New York, I must tell you that I then witnessed my first operatic performance. I had always loved music to an extent which those with whom I lived could not understand, and with which they had no sympathy. I cannot tell you what wonderful musical visions were opened to my view by that performance, starved as I had been in a musical sense. My relatives were much amused by the extent of my rapturous

enthusiasm, aiding and abetting it by frequent doses of good music throughout my visit.

"I cannot remember the time when I was not profoundly moved by music. Perhaps it was because I had so little opportunity to hear it. My mother died when I was very small. I have always felt that she would understand my longings if she had lived, for I inherit my Russian strain through her. My father could not comprehend my feelings, and while very young I was placed in a very strict school which guarded us rigidly from contact with the wicked world which would contaminate us with its music, its rhythmic dancing and the other arts. At times I felt that I should die if I had to stand another minute of it, and then I would scamper up to the attic and there, under the eaves, I would dance to my heart's content and sing softly so that none might know of my terrible wickedness.

THE CALL OF SONG.

"When I was eight I had a wonderful experience. Father had taken me down to the wharves with him. While he discussed his business with various gentlemen, I wandered off quite unnoticed. I had not gone far when I heard the strains of music quite unlike anything I had heard before. Fascinated, I followed the strain until it led me on board a vessel manned by Italian sailors, which was about to set sail. Safely ensconced in a quiet corner and quite unobserved by the singers, I was enjoying the music so much that I never noticed when the boat began to get under way.

"Meantime, Father had completed his business and suddenly awoke to the fact that I was not around, neither could I be found. Finally, some one remembered having seen me go on board the Italian vessel and you can imagine Father's horror when he saw the boat slowly leaving port. In a small boat he started in pursuit. Great was the astonishment of the crew upon being told of the stow-away. When finally discovered, I refused to leave the boat, stating that I meant to go to the country where the singers lived. Only upon receiving the promise that I might go there when I was a little older if I would be a good girl was I persuaded to take a sorrowful leave of my unwitting hosts.

STUDIED IN ITALY AND FRANCE.

"Faithful to his promise, father sent me to Italy after I graduated from school. I loved Italy. It seemed to my beauty-starved soul that nothing could be so wonderful as that wonderful land. I took up singing with an enthusiasm that knew no bounds, studying in Milan and Florence. And then after three years, I found another paradise in Paris. There I studied with de Reszke for a short time

and then, upon the recommendation of Mary Garden, I went to the Marquis de Trabadelo. And finally, to crown it all, I was rendered supremely happy with the opportunity to study with Nijinsky."

A DEVOTEE OF THE PLASTIC ART.

"Oh, then you are interested in the art of dancing as well as singing?"

"Yes, indeed! Opera always attracted me, but something seemed lacking. One day in witnessing a perform-



INGA JULIEVNA,
Norwegian soprano.

ance of rhythmic dancing, I suddenly had a vision—of course, body and voice should blend in one harmonious whole. My friends all thought I was crazy, but I was determined. So I studied diligently with Alys E. Bently, while perfecting my voice with Frederick E. Bristol, Mme. Robinson-Duff, Mlle. Jeanne de Mare, Victor Harris and Richard Hageman.

"Rhythmic dancing gave me expression in the plastic, helping to free the voice through co-relation of mind and body, thus making the latter a fit instrument for expression of art. This made me realize as never before that the

(Continued on page 46.)



The soprano work of Vera Curtis was very satisfying. Miss Curtis rose to great heights in "Hear Ye, Israel!"

Hamilton Herald.

Quite as appealing for both beauty of voice and artistry of interpretation was Miss Vera Curtis, whose singing added so effectively to the intrinsic loveliness of the soprano solos.

Hamilton Spectator.

VERA CURTIS

Soprano
Metropolitan
Opera Company
IN ORATORIO
IN RECITAL
WITH ORCHESTRA

CAPTURES
CANADIAN
CRITICS

(With Elgar Choir and Detroit Symphony Orchestra in "Elijah") Of Miss Curtis, it might be said that her exquisite rendition of the aria opening the second part, "Hear Ye, Israel!" established her with her audience as a remarkable dramatic soprano. There were several other solos of a more or less florid character in her part of the work, which were superbly presented.—*Toronto World.*

Vera Curtis, in the great scene "Hear Ye, Israel," showed uncommon versatility, and also full estimate of its dramatic possibilities.—*Toronto Globe.*

IN RECITAL

Miss Vera Curtis, the Metropolitan opera soprano, also provided a wonderful treat with her marvelous singing. Her voice is perfect, her intelligence rare and her temperament fine and artistic.—*Chatham Planet.*

Miss Curtis has a beautiful, well-controlled soprano voice full of richness and sweetness. Two numbers of the second group of songs were rendered with a rarity seldom heard in this city.—*Chatham News.*

Exclusive Management: DANIEL MAYER, Aeolian Hall, New York



Photo by Mishkin

Voice

Temperament

Style

Expression

Personality

Charm

Beauty

GENIA FONARIOVA

Russian Mezzo-Soprano

ROMANTIC AND MODERN RUSSIAN SCHOOLS

A FEATURE OF HER RECITAL PROGRAMS

Management: RAOUL BIAIS

1425 Broadway, New York

Benno Rosenheimer, General Representative

LEVITZKI ON PHILADELPHIA ORCHESTRA MASTER PROGRAM

Brahms' Requiem Given with Hinkle and Werrenrath as Soloists—La Scala Orchestra in Farewell Concert—New York Symphony Presents Hempel—Rich-Kindler-Hammann Trio in Concert—Choral Society Gives "King Olaf"—Matzenauer, Zimbalist and Galli-Curci Heard—Closing Philharmonic Society Concert

Philadelphia, Pa., March 10, 1921.—Bach's Brandenburg concerto in F major opened the concerts of the Philadelphia Orchestra, February 25 and 26. The work proved a source of real delight to the big audiences and was received with a rousing sweep of applause that lasted for many minutes. The solo parts of the concerto devolved upon Thaddeus Rich, concertmaster of the orchestra, whose violinistic art is ever a source of gratification; Andre Maquarre, the organization's well known first flutist; Marcel Tabuteau, the distinguished oboe player, and the justly praised Ernest Williams, primo trumpeter. The Brandenburg was given a splendid interpretation by Conductor Stokowski, the orchestra being, as one with him in mood, wish and realization, while the soloists, as expected, contributed their full quota of artistic effectiveness and tonal beauty to the offering, which was thoroughly appreciated and roundly applauded.

Selecting the Beethoven No. 3 concerto in C minor for this, his first appearance with the Philadelphians, Mischa Levitzki proceeded to demonstrate his superior ability as a co-artist with orchestra to the hundreds of expectant ones who packed the house; nor had he proceeded far into the first movement before everyone was ready to acclaim him a master hand and a master mind. The musicianship and pianism of this young soloist are undoubtedly the results of latent talents fostered naturally and consistently, while being carefully and progressively developed. His playing is scholarly, profoundly reflective of the inner moods and purposes of a composition, without, however, sacrificing anything in the way of elasticity, breadth of conception or charm of delicacy. His tone is firm, round and particularly resonant in quality, while technically the clarity and freedom from apparent effort evinced by him regaled technique so far below the plane of an all-satisfying interpretation that it was forgotten. The orchestra gave excellent support to the soloist throughout the concerto, Dr. Stokowski excelling himself in this special field of exacting endeavor.

The last number on the program was the No. 3 symphony in F major from Brahms. The authoritative understanding and reflective ability of Stokowski was at once apparent, and from beginning to end his interpretation of the work proved a masterpiece of design and conducting. A wealth of appreciation was bestowed upon both director and orchestra at the conclusion of the symphony, and it was well deserved.

BRAHMS' REQUIEM WITH ORCHESTRA, CHORUS, FLORENCE HINKLE AND REINALD WERRENATH.

Three performances of Brahms' Requiem were offered March 3, 4 and 5 by the Philadelphia Orchestra and the Orchestra Chorus, with Florence Hinkle and Reinald Werrenrath appearing as soloists, and Dr. Stokowski wielding the baton in his usual authoritative manner.

The Requiem, with its immense technical difficulties, abundant varieties of form, intricacies of rhythm and exacting interpretative demands, was splendidly given, while the ovations accorded the efforts of director, instrumentalists and singers, amply attested the interest, likewise unbounded pleasure, which the huge audiences derived from the offering.

The chorus, trained by Stephen Townsend, was remarkably well attuned for the work at hand; attacks and releases were absolute, while the high standard of ensemble maintained throughout was as close an approach to perfection as one could imagine. The intonation of the singers proved rich and was exceptionally well blended and balanced, while the responses to Dr. Stokowski's signals for tonal modulations of dramatic, poetic or spiritual import were compassed in a masterly and artistic manner, arousing the highest degree of appreciation.

The orchestral score was admirably handled by the orchestra, which at all times seemed to be as one in unity of purpose. In fact, self effacement, in so far as art demanded, was the nucleus whence sprang the effort to create a perfect whole—an aim which Stokowski and his musicians achieved with marked success.

The excellence of Reinald Werrenrath's efforts cannot be praised too highly. His fine resonant voice, clear enun-

ciation and general charm of vocalization immediately won the big audiences to a point where self restraint in holding back the usual applause, became a necessity. However, prolonged salvos broke loose at the termination of the first division and again at the conclusion of the Requiem as a mark of approval to all concerned in the production.

Florence Hinkle, who sang the solo soprano parts, was in her element, and her efforts were keenly appreciated. All the niceties of phrasing, volume control and technic were in evidence, as was the great purity, flexibility and breadth of tone which is undeniably hers. Moreover, offering a faithful and beautiful reflection of the moods indicated by the score, the soloist's ideas were at once interesting and enjoyable.

Dr. Stokowski, as usual, conducted without the score, and his work was inspiring.

LA SCALA ORCHESTRA IN FAREWELL CONCERT.

Before a large audience at the Academy of Music on Wednesday evening, March 2, Toscanini and La Scala Orchestra offered an exceptionally fine program in a captivating and musicianly style well worthy of the highest praise.

Opening with a group of three numbers, one of the fifteenth and two of the sixteenth centuries, each proved a

tion, was in every sense enjoyable. Under the magnetic conducting of Damrosch all divisions were particularly well portrayed.

After the symphony Mme. Hempel sang the aria, "Sweet Bird," from Handel's "L'Allegro ed il penseroso." Her charming personality and exquisite vocal equipment is well known to hundreds of admirers here, who gave vent to their feelings in a hearty greeting and an ovation in acknowledgment of her superb work. Singing with the freedom and ease of a winged songstress, the most intricate passages were negotiated with loveliness of effect, while her artistic ideas as unfolded in this, as well as in her second appearance of the evening, when she sang the well known coloratura song from Verdi's "Ernani," called forth a prolonged siege of furious applause.

Two Debussy nocturnes, "Nuages" and "Fetes," occupied third place on the list and were given an entrancing reading by Damrosch, as was the "Tannhäuser" overture.

RICH-KINDLER-HAMMANN TRIO IN CONCERT.

It was a large and expectant audience that greeted the Rich-Kindler-Hammann Trio upon the occasion of the seventh Chamber Music Association concert of the season at the Bellevue-Stratford, Sunday afternoon, February 27; nor did the anticipated musical treat fall in the slightest degree short of the high ideals which every one fixed as the standard for this group of distinguished artists. On the contrary, the trio seemed to rise above ideas of any preconceived excellence that could have been formed, and by force of sheer art to establish itself at once on a firm as well as lasting footing.

Thaddeus Rich, violinist, played with his usual beauty of intonation, clarity and assurance of interpretative thought, while the cello work of Hans Kindler was of that charming and interesting character for which he is so well known. The mastery of Ellis Clark Hammann, pianist, was particularly well exemplified, his adequate technic, sincerity and understanding making a splendid impression.

The program began with the Brahms trio, op. 8, and the charm of the ensemble became at once apparent, as well as a source of much enthusiasm. Three short selections were next in order, "La Forqueray," "La Cupis" and "La Marais," from the Rameau trio, concerto No. 5, in D minor, all of which were played with subtle artistry, delicacy and poetic fervor. Arensky's trio in D minor, op. 32, won an abundance of well earned praise. It is to be hoped that Philadelphians will again have an opportunity to hear this most excellent combination of instrumentalists in the near future.

CHORAL SOCIETY GIVES "KING OLAF."

Elgar's setting of Longfellow's "King Olaf" was presented by the Choral Society of Philadelphia before a large and appreciative audience at the Academy of Music on Monday evening, February 28. This was the second offering of the work by the society under the capable leadership of Henry Gordon Thunder, it having been given last year, when the impression created proved so favorable that a repetition was decided upon for the current season.

Director Thunder led his large body of singers through the various niceties of the score with consummate skill and artistry. The attacks and releases were splendid examples of assurance and understanding, while the mastery of tonal gradations indicated a thorough knowledge of and command over this all important phase of interpretation. In relation to balance and quality of tone, both were of a high order of excellence, leaving little or nothing to be desired and affording unlimited enjoyment, likewise arousing a keen sense of interest.

The soloist selected for the event were Mae Ebrey Hotz, soprano; Royal F. MacLellan, tenor, and Frederick Patton, bass, all of whom contributed an equal share of success to the offering and won much praise for the excellence of their work. The large body of instrumentalists, selected from the Philadelphia Orchestra forces, gave a fine reading of the score, and the work of the chorus and soloists was at all times of a nature to satisfy the most critical.

MATZENAUER-ZIMBALIST IN RECITAL.

The recent recital given at the Academy of Music by Margaret Matzenauer and Efreim Zimbalist was, needless to say, a splendid artistic success. Matzenauer was in better voice and mood for the concert than on any of her prior visits here this season. Her exceptional tonal breadth, finesse of execution and musicianly understanding was of a brilliancy and impressiveness that will long be borne in mind by all those who so fervently applauded the triumph of her interpretative and vocal skill. Her program included the "Sapphic Ode" from Brahms, Schubert's "Erkling," "Frühlingssnacht," Schumann, and the

(Continued on page 58.)

It is your patriotic duty to join the

SOCIETY FOR THE PUBLICATION OF AMERICAN MUSIC

John Alden Carpenter, Pres.

Life Membership . . . \$100.00

Annual Membership . . . 5.00

The money to pay for the publications is derived solely from the annual fees of the members.

The administration of its work is wholly without cost to the Society.

Members receive one copy each of all publications.

Send your membership dues to

WILLIAM BURNET TUTHILL, Sec.
185 Madison Ave., New York

(This space is donated by the MUSICAL COURIER)

veritable gem, revealed in a setting of magnificent interpretation that made a wide appeal. Toscanini then offered the Beethoven seventh symphony, wherein the orchestra shone forth with a brilliancy of execution, sonority of tone and a depth of understanding that won decided success. Indeed, the maestro's scholarly grasp upon and artistic unfolding of the scores of Beethoven and likewise of Brahms have been a source of great delight.

After the symphony came the ever welcome variations on a Haydn theme of Brahms. This work was given with unusual beauty of outline, highly commendable tonal and timbre balance, and a sincerity of purpose that left nothing to be desired.

The "Juventus" symphonic poem, by Victor De Sabata, was next in order. Played with great abandon and verve the treatment was hugely enjoyed and caused spontaneous applause. A spirited rendering of Rossini's "William Tell" overture brought the concert to a well rounded finish.

NEW YORK SYMPHONY PRESENTS HEMPEL.

On Tuesday evening, February 22, Walter Damrosch and the New York Symphony Society appeared before a crowded house at the Academy of Music and gave one of that organization's most enjoyable concerts heard here this season.

Vaughan Williams' "London" symphony received its initial Philadelphia presentation on this occasion, and the impression created by the number, likewise its interpreta-

CARLO GALEFFI

LEVITZKI

ERNESTINE SCHUMANN-HEINK

**GREATEST BARITONE
OF THE DAY**

Management:
ALLEN & FABIANI, Inc., 54 W. 39th St., New York
Phone 2185 Fitzroy

PIANIST

Management:
DANIEL MAYER, 1446-8, Aeolian Hall, New York

STEINWAY PIANO USED

Exclusive Management **HAENSEL & JONES, Aeolian Hall, New York**

STEINWAY PIANO

KATHARINE HOFFMAN at the piano



Triumph of Jean BARONDESS

Soprano

IN CONCERT and OPERA

IN CONCERT

Recital, March 19th, 1921, Carnegie Hall

HERALD

Miss Jean Barondess, American soprano, who has recently returned from a tour with the Bracale Opera Company in the West Indies and South America, gave her first song recital of the present season last night at Carnegie Hall, with Coenraad Bos at the piano. Her program comprised Italian songs, with Sodero's new lyric, "Insomnia," French, Russian and English groups, the latter set containing Kramer's "Now Like a Lantern," and three Jewish numbers by L. S. Weiner (dedicated to her), with the composer at the piano. Miss Barondess is said to have undergone some severe vocal study since she gave a recital here last season. Her singing last night showed marked improvement. With a fine voice and genuine musical feeling her tones were much steadier and had more clearness and her general work more smoothness. Her progress in her art was distinctly praiseworthy.

TRIBUNE

Young Soprano Shows Great Improvement Since Debut. Miss Jean Barondess, soprano, who gave her first recital here last season, sang at Carnegie Hall last evening. In her first song, Donaudy's "Villanella," it was evident that Miss Barondess has made great strides in her art within a year. Her beautiful voice is now firmly placed and used with such skill and authority as to display its full lusciousness and dramatic quality. Not only has Miss Barondess been richly endowed by nature, but her voice has been excellently trained.

In an unconventional program of Italian, French, Russian, Jewish and English songs she held the attention of her audience both by her admirable singing and the charm of her interpretations. A most promising young artist, she should have a brilliant future.

EVENING SUN

New to the test of the public recital Jean Barondess, a young soprano, had her first Aeolian Hall hearing last night. A fresh voice of sweet quality is hers as well as good training in its use and placement. The audience clearly liked her work and found her equal to the range of pieces her program set forth.

EVENING MAIL

Less nervous than the average debutante, with a far better equipment of voice and training, Jean Barondess appeared at Aeolian Hall. Where pure singing was required, Miss Barondess displayed the true bel canto style. In the dramatic Russian songs her emotional resources were quite convincing. It was an auspicious introduction for a singer. Several program translations made by herself showed how much a singer might contribute toward the enlightenment of her audience.

MORNING TELEGRAPH

The first recital to be given by Jean Barondess since her return to America after a tour with the Bracale Opera Company through South America and the West Indies, took place at Carnegie Hall last evening before an audience slow in arriving, but promptly on hand with merited applause.

Miss Barondess displayed an unusual degree of power, sweetness and dramatic expression in a voice of lyric soprano quality. Her program was novel in that it presented a number of "first-time" selections and translations made by and for the singer. Opening with an Italian group, she presented groups in Russian, Jewish, French and English. The Jewish group comprised three songs composed by L. S. Weiner, who played their accompaniments.

In the major portion of her program, Miss Barondess was accompanied by Coenraad V. Bos.

TIMES

Jean Barondess, daughter of the New York Labor leader, and herself widely known as a concert soprano, gave a recital last evening in Carnegie Hall with artistic collaboration at the piano by C. V. Bos. Miss Barondess's songs were properly chosen to show her advance as an interpreter of such lyric pieces, avoiding operatic echoes from her seasons in Cuba and Peru. Interesting novelties in her list were Mr. Sodero's "Insomnia" and Russian songs by Kitaeen, Koplov, and Lapuchene, as well as Jewish folk songs and others by L. S. Weiner, who played his own accompaniments for the singer.

NEW YORK AMERICAN

Her voice is a soprano of wide range, of considerable power, and generally of good quality. Her diction in Italian, French, Russian and English is far above the average, she has temperament in plenty, too, but temperament governed by intelligence. She sang with an impassioned intensity of feeling and emotional sincerity that made a direct appeal to the heart.

IN OPERA

Big Success with the
BRACALE OPERA COMPANY
In Lima, (Peru) and Havana, (Cuba)

LA CRONICA

The debutante Mimi was Juanita Barondess, young and handsome. She possesses a fresh voice of wide range that she manages with taste and warmth. She has limpid high notes. Her Mimi of yesterday has nothing to envy in those that have preceded her.

LA OPINION

Juanita Barondess, in the role of Eleanor (Il Trovatore) achieved a new triumph.

CUBA

Giannina Barondess, lyric soprano, was a passionate and romantic "Mimi." The purity of her voice was especially effective in the aria "Mi chiamano Mimi."

EL COMMERCIAL

Young, with a beautiful figure, the debutante was received with sympathy from the first moment she made her appearance. La Barondess possesses a fresh, delicate voice of sweet quality, especially in the upper register, which she emits without the slightest effort. In a word, she is an artist with a great future before her, because she has a beautiful voice and dramatic talent, qualities that will bring her very high in her career.

AERIALDO DE CUBA

There was much warm applause for Jean Barondess, who gave a marvellous performance of the difficult role of "Aida."

LA NACION

This beautiful artist, Jean Barondess, sang with mastery, and deserved the enthusiastic ovation she received.

EL MUNDO

Jean Barondess gave a most interesting and admirable portrayal of "Mimi." Her "Margarita" is incomparable.

EL IMPARCIAL

Juanita Barondess was a "Margarita" worthy of much praise. She sang admirably, winning hearty applause.

LA PRENSA

Miss Barondess, with her agreeable voice of wide range, sure and flexible, and with an undisputable control of her vocal and musical faculties, knows how to give an extraordinary effect to the dolorous heroine of Murger's drama. The role was perfectly suited to her lyric aptitude, and the freshness and suave power of her notable vocal faculties, caused an increasing enthusiasm in the public.



"I owe all my success to my teacher, Mr. Samoiloff."—Jean Barondess.

MANAGEMENT:

HUROK-STROK MUSICAL BUREAU, 47 West 42nd Street New York
Personal Representative: LAZAR S. SAMOILOFF, Carnegie Hall, New York

MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the

MUSICAL COURIER COMPANY, INC.

HERBERT F. KILBERT, President
WILLIAM OPPER, Vice-President
ALVIN L. SCHMIDT, Sec. and Treas.
437 Fifth Avenue, S. E. Corner 39th Street, New York
Telephone to all Departments: 4393, 4395, 4394, Murray Hill
Cable address: Pajajar, New York

Member of Merchants' Association of New York, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, The New York Rotary Club.

ALVIN L. SCHMIDT, General Manager
LEONARD LIEBLING, Editor-in-Chief
H. O. OSGOOD, Associate Editors
WILLIAM OPPER, Associate Editors
FRANK PATTERSON, Associate Editors
CLARENCE LUCAS, Associate Editors
BENJAMIN DEWEY, General Representative
J. ALBERT BAKER, General Representative

OFFICES

CHICAGO HEADQUARTERS—JANUETTE COX, 610 to 635 Orchestra Building, Chicago, Telephone Harrison 5114.
BOSTON AND NEW ENGLAND—JACK COLAS, 31 Symphony Chambers, 346 Huntington Ave., Boston, Telephone, South Bay 5554.
EUROPEAN REPRESENTATIVE—ARTHUR M. ASHLEY, Present address: New York office.
LONDON, ENGL.—CHRIS SARGHINSON (in charge), Salon House, 85 Queen Victoria Street, London, E. C. Telephone, 449 City. Cable address: Musierier, London.
PARIS, FRANCE—HAROLD KIRCHHOFF, 140 rue du Turco.
BERLIN, GERMANY—CHRIS SARGHINSON, Joachim-Friedrich Str. 49, Berlin-Halensee. Cable address: Musierier, Berlin.
For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars; Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington.

THE MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication.

Entered as Second Class Matter, January 8, 1922, at the Post Office at New York, N. Y., under the act of March 3, 1879.

THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Company
Devoted to the interests of the Piano Trade.

NEW YORK THURSDAY, MARCH 31, 1921 No. 2138

Overheard at Carnegie Hall during the performance of Beethoven's third symphony: "If only he wouldn't repeat! Every time he thinks he has a good thing he says it forty times." Textual!

Congratulations both to Rudolph Ganz and to St. Louis. Mr. Ganz's well-known energy and enthusiasm will bring a spirit of progressiveness into orchestral matters in the Missouri city that never has existed there heretofore.

Will the mysterious "Nerone" of the late Arrigo Boito ever really come to performance? Long ago it was reported that the reconstructed La Scala at Milan was to reopen next season with the long-awaited work, but now it is announced that the famous house will start off on the day after Christmas with "Parsifal." What a bright, jolly little show for the Christmas holidays!

Lucky Metropolitan Opera, to have on hand an always ready and reliable tenor like Giulio Crimi. In several instances the repertory would have gone to pieces this season with Caruso and Gigli both ill, if the young tenor had not been thoroughly prepared. For the former he has sung in "Pagliacci" and "Forza del Destino," for the latter in "Chenier" and "L'Amore dei Tre Re," besides keeping up his own end of the repertory.

Strange that Leopoldo Mugnone, now sixty-three years old, who is scheduled to make his American debut at the Lexington Theater this evening, conducting "Aida," has not been here before. For years he has been one of the foremost figures in Italian operatic life. Verdi entrusted to him the original production of Falstaff and he was one of those who first fought for a place for Richard Wagner in Italian opera houses. Baker calls him "one of the first great Italian interpretative conductors." The Italian Lyric Federation certainly deserves credit for having finally induced him to come here.

They have just produced Maeterlinck's "Betrothal" in London, with incidental music by C. Armstrong Gibbs. Our London correspondent reports that Mr. Gibbs provided some excellent music. But why make a new score, when Eric Delamarter wrote such a fine one for the American production two years ago? It was some of the best incidental music ever provided for a play, and splendidly given under Theodore Spiering's baton. The Shuberts did all they could for the play, but New York would not go to see it in sufficient numbers. One is inclined to blame that rather upon the play itself,

full of the symbolism of over-rated Maurice, which is as subtle as certain daily press editorials, than upon the acting, the production or the music, all of which were up to the highest standards. It will be interesting to see how London takes "The Betrothal."

"Aida" will be fifty years old next winter. "Der Freischütz" will be a hundred years old in June. (And let's hope that Mr. Gatti will not find this an excuse for reviving it at the Metropolitan next winter.)

How unjust the world is! Here's the red-headed little conductor from Holland comes over and sets them all so crazy that he gets kissed all to pieces on his final night here; and Josef Stransky, who has labored faithfully with the Philharmonic for ten years or so and attracts audiences which are regularly much larger than those that went to hear Mengelberg, never got a single kiss in all his career—at least, not when we were around.

It seems as if it must be rather difficult avoiding a "premier prix" for one who graduates from the Paris Conservatoire. Le Canada Musical mentioned the fact that, in an orchestra of thirty-three players in a moving picture theater on Montmartre, twenty-one are "premiers prix," and the Touche and Rouge orchestras, some twenty odd men each, which provide daily concerts of good popular music, are made up entirely of "premiers prix."

Recently there was told in these columns the story of an Italian soprano who could only repeat her Butterfly aria with piano, because the orchestra refused to play. At Cremona the audience dealt more summarily with recalcitrant musicians under the same circumstances. An encore of some favorite number in "La Gioconda" was demanded. The orchestra refused to play, and the next minute was buried under such an avalanche of fruit—natural and hen—that the musicians fled for their lives.

Operatic novelties for Paris, promised for the near future, are "Les Dieux sont morts" (The Gods are Dead), which Charles Tournemire has composed to a book by Eugene Bertheaux, at the Opera, and "Quand la Cloche sonnera" (When the Clock Strikes), book by De Wattyne and Walter set to music by Alfred Bachelet, at the Opera-Comique. Bachelet had a work produced at the Opera several years ago. It was distinctly Wagnerian in character and indifferently received.

At a concert given at the Hotel de Ville at Bonn upon the occasion of the one hundred and fiftieth anniversary of Beethoven, two quartets were presented. The instruments upon which the artists played were presented to Beethoven in 1801 by Prince Lichnowsky. The first violin was an Amati, 1690; the second violin was a Guarnerius, 1718; the viola was a Ruggero, 1718, and the cello a Guarnerius, 1675. Beethoven had scratched with his own hand a B upon the original varnish of all four of these instruments, and upon two of them had placed his seal.

Onward and upward appears to be the motto of Fortune Gallo. He doesn't mind saying that he and Mme. Pavlowa split around two hundred thousand dollars of profit on her season just ended. Medinah Temple, Chicago, contributed, for instance, a sale of seventeen thousand for one day, matinee and evening, while cities like Schenectady, N. Y., and Northampton, Mass., produced seventy-five hundred for one show. And Mr. Gallo adds that his San Carlo Company, which is still out on the road playing to capacity everywhere, will start next season in September at the Manhattan Opera House, staying there eight weeks this year, just twice as long as last.

The London Musical News and Herald opines that there is a chance of Arthur Catterall being made conductor of the Boston Symphony Orchestra. (Murmurs of astonishment—"Who is A. C.?") We opine that there is not a chance in the world of Arthur Catterall being made conductor of the Boston Symphony Orchestra. Without knowing anything about Mr. Catterall (No, dear—there is no W in the name!), and without in any way reflecting upon whatever ability he may have as a conductor, we venture on the statement that the Boston Symphony directors have learned a lesson and are through experimenting. The name of Mr. Arthur Catterall, however euphonious, is not one that is going to fill all those empty stalls and boxes in Carnegie Hall.

WHO WAS SWALLOWED?

It looks very much as if the tail had swallowed the dog. Willem Mengelberg is going to take no less than seventy-one members of the National Symphony Orchestra into the reorganized Philharmonic, which means that practically only those men will be dropped from the National who would have gone anyway to make place for better players, and that the Philharmonic ranks will be shot all to pieces. Mr. Mengelberg, in an interview given last week before he left for home, stated that the new Philharmonic will number 120 musicians. This number may indeed be on the list, but the extra twenty will hardly be anything but men employed occasionally for special instruments or occasions—not regular players. In other words, the regular personnel of the reorganized Philharmonic will be about seven-tenths National, three-tenths old Philharmonic—and those of us who thought that the old organization was to swallow the new have found out how mistaken we were. It is evident that the artistic terms of the new combination were dictated by Willem Mengelberg and by no one else. In fact, Mr. Mengelberg only signed a contract to return and lead the last half of the Philharmonic season a day or two before he left—if he did then. When the announcement that he would return for next season was originally made, he had not, as a matter of fact, agreed to do so, and he made his final agreement contingent upon an absolute dictatorship which evidently had to be conceded him. Mr. Mengelberg had the Philharmonic directors at a disadvantage. They needed him much more than he needed them. Well, the Philharmonic will be a different orchestra next season in more senses than one.

PROHIBITION AGAIN

Appended is a letter which was received last week by our Chicago representative. It is a sad, sad comment upon conditions today. If every business in Chicago is to be licensed, it would be no use to protest against the inclusion of music teachers; but unless a license fee is to be demanded from each and every kind of business in the city, it is hard to understand why the music teaching profession should have been singled out. If, for instance, the commission could grant to music teachers one of those "dramshop" licenses so feelingly referred to in the postscript of the notice, there might be a bit of reason in the rhyme; but why a profession in which all but the headliners are notoriously underpaid, should be singled out for licensing, passes our understanding. Note the following:

COMMISSION ON REVENUE CITY OF CHICAGO ROOM 202, CITY HALL

Chicago, March 23, 1921.

Gentlemen.—Because of the present financial condition of the City of Chicago, due to the loss of saloon license revenue, it is necessary that the revenues of the City be immediately increased through the medium of licenses imposed upon businesses not heretofore licensed.

An ordinance has been drafted licensing the business of Music Studios and Teachers, and is now being considered by the Commission on Revenue, City of Chicago.

This Commission will hold a further meeting, on the subject of said ordinances, in Committee Room D, second floor, City Hall, on Wednesday, March 30, 1921, at ten o'clock A. M. You are earnestly requested to attend this meeting and to invite others who may be interested.

(Signed) JAMES E. TODD, Acting Secretary.

P. S. In 1917 the City's revenue from all licenses was \$7,671,170.17, of which amount \$6,484,874.04 was from dramshop and liquor licenses.

WAKING UP

Says "Upsilon," writing to the New York Herald: I am an old time lover of fine choral work; a church organist for more than fifty years; a director of some of the community choruses when they were the fad; an admirer of Mr. Camileri, the leader of the People's Liberty Chorus; but his work, along with that of the rest of us community chorus leaders, doesn't get anywhere. There is no education in music in it; nothing lasting, nothing up-building. When a season is over its members have nothing left but the memory of having learned some pretty, some silly, some clumsy, some laughably pathetic songs by rote, just as a parrot learns to talk and with the same amount of real knowledge gained as Poll acquires.

It is evident that those who were deceived by the community movement of a few years ago are beginning to wake up. The MUSICAL COURIER has always consistently held one attitude in regard to it: Community Music as a social manifestation is of distinct value, but as a means of real development of musical art, its worth is negligible. What stands especially to its credit is the creation of interest in music—some of it good, some of it bad, as "Upsilon" says—in some persons not before interested, and, thus, the gradual establishment of a more extensive audience for first-class artists who visit the community and demonstrate what good music really is.

VARIATIONETTES

By the Editor-in-Chief

The other day someone inquired of us suddenly: "How many years after Haydn's death was Beethoven born?" The questioner might as well have asked us to reduce the temperature of the moment from Fahrenheit to Réaumur or Centigrade.

Ernest Newman, not usually a critical undertaker, says of Rachmaninoff: "His music has never been known to smile. His ornaments are only the white lace on the pall."

An article was submitted to us this week on "The Philosophy of Music." It was a good article, but we wrote to the author, saying that space exigencies prevented us from accepting the contribution. The real reason for the rejection, however, was because our eyes lighted on the sentence, "Music is with us from the cradle to the grave." We read no more.

"One sometimes wonders mildly why the Times critic is so persistently bitter against Liszt," asks J. P. F., "the Herald and Tribune critics against Strauss and other modernites, and the Evening Post man against Brahms? Literary critics are quite different where the masters of their art are concerned. They are able to love Shakespeare without hating Sheridan, to admire Dante without despising Ibanez, and to venerate Goethe without loathing Mark Twain. What is wrong with the music appraisers? Do they really think that they keep people from liking Liszt, Strauss, and Brahms? If not, why do they inveigh against them? Do they wish simply to record what they like or do not like? Do they ever stop to ask themselves seriously who in 'ell cares what they like or do not like? The dramatic critics are almost as bad as the musical blackjacks. They tried hard in their reviews to make me dislike a play called 'Nice People.' I went to see it the day after I read the 'roasts,' and honestly I never enjoyed a thing more. It is a bright, snappy, humorous American play, handling a contemporary phase of life most deftly and illuminatingly. What's biting the musico-theatrical critics, is what I rise to ask?"

In his characteristic "Conning Tower" (New York Tribune), Franklin P. Adams prints this:

THE FOUND CHORD.

Standing one day at the saxophone,
I was peppy and full of booze,
And my fingers wandered madly
Playing "The Blah Blah Blues."

I knew just what I was playing,
And what I had swiped it from;
And I stole one strain of music
And I said to myself "Ho! Hum!"

I stole six bars from Wagner,
And seven from Rubinstein;
And I said "I'll bet I can sell this
Melody that is mine."

And a music publisher heard it
And said, in a way he has:
"I'll tell the world you've got a hit;
Oh kid, that is some jazz."

And the thing sold in the millions,
And brought me wealth and fame;
And the blush of pride was on my cheek,
But never the blush of shame.

It may be that Richard Wagner,
And Anton Von Rubinstein
Are turning in their graves now,
But the royalties are mine.

One twentieth of the world doesn't know what the other nineteen twentieths sees in "jazz."

A sage observer on our staff declares that lady vocal teachers find husbands much more easily than lady piano teachers. On the theory, perhaps, that the singing bride is content with any kind of a cheap piano, or none at all, while the pianistic wifelet usually desires a new one and there is enough instalment furniture to pay off without adding the extra burden.

Now, we suppose, a certain Mary will write to say that on no account should she be considered the heroine of Edith Livingston Smith's latest book, "A Garden of Yesterday."

In 1882 a law was passed in Paris giving any person criticized in a newspaper the right to have published, free of charge, a reply twice the length of the article containing the criticism. It is a benefi-

cent law, and should be put in force in this country. Even a murderer is allowed a chance to defend himself and offer evidence refuting the charge against him. So why should not a composer or a performer be granted the same right?

And while on the subject, let us quote the attached, just received:

Dear Mr. Editor:

Always, despite the accumulating debris of shattered ideals, I have managed to keep intact my faith in the noble calling of musical critics; that is, up to the morning of March 15. But after reading the reports of the Gabrilowitsch-Schmuller recital in the newspapers the next morning, all that was left of my ideal was Max Smith, the critic of the American. He alone of the mighty wielders of the pen knew what he was talking about. The others just chattered inconsequentially along and took up valuable eyeright.

You see, I was at that concert and noted that Gabrilowitsch had suddenly changed his mind and was playing the Schumann sonata instead of the scheduled Beethoven. So, naturally, the next morning I hurried to the various fountain heads of all wisdom to find out how he had played the sonata, so that I could talk intelligently about it. Critics have such wonderful vocabularies, I find. For instance, "iridescence of tone," "virile breadth of style," "atmospheric pedaling," "mellow lyricism in her cantelena" (that last, somehow, always sounded so anatomical). Of course, I don't think anyone knows what the words mean, but it helps conversation enormously to be able to talk that way.

Imagine my cerebral shock when I saw that the Times, Tribune, World, Evening World, Journal and Sun, all blithely mentioned the sonata as that of Beethoven. The Sun, in a sudden burst of imaginative splendor, even mentioned that "Gabrilowitsch played the Beethoven sonata finely and high-spiritedly." As for the Herald, its readers, drinking deep draughts from out the mighty depths of musical wisdom offered every day in its columns, read that the sonata was by Brahms.

Max Smith, in serene aloofness, was the one reviewer who correctly diagnosed the sonata. The Post was genially absent and therefore safe.

Now, Mr. Editor and Fellow-Citizens, won't you please tell me why we should bother with critics, and why they shouldn't be boiled in—no, not oil which is far too expensive, but in something cheap that boils just the same?

Yours for truth,

EDNA DARLING.

That's nothing remarkable, Edna Darling. Look-a-here: On March 23, the Times critic wrote in his paper about a National Symphony concert of March 22:

Mr. Mengelberg's playing of Strauss' picture of a hero's life, which we are not allowed to forget is dedicated to him, has before been disclosed and has made a deep impression. It is natural that he should wish to leave this impression behind him as he departs, having accomplished much with the orchestra.

That is all very well so far as it goes, but the fact of the matter is that Mr. Mengelberg did not play Strauss' "Life of a Hero" but, on the contrary, played Strauss' "Death and Transfiguration," which bears no resemblance whatsoever to the first named composition.

M. B. H. says sadly that he spent his Easter holidays "figuring out which are worse, historical critics or hysterical critics."

To Sascha, Jascha, Toscha, and Mischa, now add Hischa. According to the N. Y. Tribune (March 2), "Hischa Levitzki, the juvenile pianist, gave a recital at the Hotel McAlpin dinner of the Rotary Club."

A New York magistrate ruled recently that a musicale is not "noise." Town Topics comments unkindly: "The guests must have been mutes."

The case of critics cannot be put more neatly than by George Jean Nathan, in the Smart Set for April:

Arthur Bingham Walkley begins the best book ever written on the subject thus: "It is not to be gainsaid that the word criticism has gradually acquired a certain connotation of contempt. . . . Every one who expresses opinions, however imbecile, in print calls himself a 'critic.' The greater the ignoramus, the greater the likelihood of his posing as a 'critic.'" An excellent book, as I have said, with a wealth of sharp talk in it, but Walkley seems to me to err somewhat in his preliminary assumption. Criticism has acquired a connotation of contempt less because it is practised by a majority of ignoramuses than because it is accepted at full face value by an infinitely greater majority of ignoramuses. It is not the mob that curls a lip—the mob accepts the lesser ignoramus at his own estimate of himself; it is the lonely and negligible minority man who, pausing musefully in the field that is the world, contemplates the jackasses eating the daisies.

No man is so contemptuous of criticism as the well-stocked critic, just as there is no man so contemptuous of clothes as the man with the well-stocked wardrobe. It is as impossible to imagine a critic like Shaw not chuckling derisively at criticism as it is to imagine a regular sub-

scriber to the New York Evening Post not swallowing it whole. The experienced critic, being on the inside, is in a position to look into the heads of the less experienced, and see the wheels go round. He is privy to all their monkey-shines since he is privy to his own. Having graduated from quackery, he now smilingly regards others still at the trade of seriously advancing sure cures for esthetic baldness, cancer, ague and trifacial neuralgia. And while the boobs rub in the lotions and swallow the pills, he permits himself a small, but eminently sardonic, hiccup.

Conducting is becoming a wholesale business. Latest unauthenticated reports are to the effect that one of the big orchestras is to have four regular conductors next season.

There are lots of fellows in this world who are always willing to help you move a piano by carrying the stool.—New York American.

Yiddish in singing—or in anything else—is all right for those who like it. Cold shudders are our portion, however, as we look over Elizabeth Kriger's vocal program for tonight at Cooper Union and note that she is to do "Der Sing-Foigel," "Di Alte Kashe," "Die M'Sinke Oisgegeben," "Wus bist du Barioges," "Die Gildene Pawe," "Rosenkes Mit Mandlen," and "Hob Ich a pur Ochsen."

However, is Yiddish any worse for an American audience than to listen to Carolyn Carré's recital at Aeolian Hall tomorrow, when she sings "Care Selve," "Quel Farfaletta," "Spiaggi Amate," "Tu fai la Superbetta," "Chere Nuit," "Fleur Jetée," etc.? What does all that mean to a listener who does not understand French and Italian?

The night the Manhattan Opera House opened its doors for the first time we were on hand, wearing a new stovepipe hat we had purchased that afternoon. After the first act, in order to forget the music and story of "I Puritani," we went to the basement for a smoke, and descended by a covered staircase which had a very low ceiling that made us stoop. Half way down, someone standing at the top called to us, and we turned suddenly, straightening up as we did so. Crash! went the new topper against the low ceiling, and the next instant the beautiful, shining new thing was a broken, bulging, flattened monstrosity. After our tears had dried we wrote to Oscar Hammerstein, requesting reimbursement on the ground that the construction of the ceiling was responsible for the damage. O. H. answered: "The ceiling is all right. You should walk with a bent back, as is proper for critics who are allowed to hear my beautiful opera productions. Furthermore, what were you doing in the cellar—were you trying to undermine my performances? Anyway, how does a critic come by a new high hat? It is damned suspicious. WHERE DID YOU GET THAT HAT, AND HOW?"

Hammerstein never sent us a check for the lamented headgear, and whether that fact or his disquieting question prompted our later course we do not know, but the fact remains that we never have worn a silk tower from that day to this.

One of the papers headlined recently: "Mme. Sokolsky-Fried in Notable Recital." A puzzled gentleman writes to the Morning Telegraph that he was aware that "many are roasted and many are panned, but it is a new thing to have one fried."

At the Cincinnati Orchestra concert of March 19, Gabrilowitsch was the piano soloist in a Mozart concerto and Weber's "Concertstück," the performances resulting in a resounding triumph for the player. However, cheers, encores, recalls, and hand-clapping were not the only honors thrust upon Gabrilowitsch, as the following Times-Star description (issue of March 19) of a unique event proves most interestingly:

At the conclusion of the concert Ysaye made a little speech, observing that, having as our guest a distinguished conductor, he had invited Mr. Gabrilowitsch to direct the final program number, the "Hungarian Rhapsody." While the astonished audience waited Emil Heermann, concert-master of the orchestra, drew a chair to the edge of the stage, inviting Ysaye to be seated. The latter had procured a violin and proposed to join his own band. There was a wild uproar from the orchestra and the audience. The players crowded up, applauding. Ysaye persistently refused the position of concertmaster and proceeded to tune up his fiddle, waving off his men. Enter Mr. Gabrilowitsch to the tune of loud cheers. Assuming the conductor's platform and baton, he put the Cincinnati Orchestra through a pace which it fulfilled, as its leader declared it would.

"But how shall I direct the rhapsody?" Gabrilowitsch was said to have asked of Ysaye.

"As you choose; we will follow you," declared the great artist, proudly. Also Ysaye followed, with eye glued upon the director as he became a fiddler. Such shouting and con-

gratulations and handshaking! Such wild applause, such furious music. The program will be repeated this evening. What else may be repeated or invented for the occasion, none at present know. N. P. S.

M. B. H., seemingly forgetting all about the spirit of Easter-Purim, sent us this last week: "I suppose you are not going to overlook the chance to hand your usual compliment to 'Parsifal,' which was produced on Good Friday at the Metropolitan. Honestly, now, do you really think 'Parsifal' so rotten? There must be at least one thing in it that you like, isn't there? Now be a good fellow and tell us what it is?" Yes, we do like one thing enormously in "Parsifal." More than that, we adore it. It is the fourth act.

Philip Hale promulgates this homeopathic paragraph: "A poker-backed conservative, reading that music is played in Chicago to the inmates of the Dunning Asylum for the Insane, remarked: 'If the music is of the new-fangled, ultra-modern sort, it's a case of similia similibus curantur.'"

Now that Upper Silesia has voted itself free of Poland, Paderewski is a step nearer practising his scales and starting his pianistic farewell touring.

Asks Adams, in the Tribune: "If there is anything worse than a pretty fair sonnet, unless it be pretty good violin playing, we should like to be appraised as to its identity." How about pretty nice singing and pretty tolerable conducting?

One must agree with Heywood Brown's estimate that a high brand of humor is Morley's phrase: "The cheerful clatter of Sir James Barrie's cans as he goes round with the milk of human kindness."

Nilly (at the Dohnanyi recital): "Isn't it wonderful how a pianist memorizes so much music, the long concertos, sonatas, fugues, and so on? What a prodigious memory he must have!"

Willy: "Yes—and I'll bet he can't remember where he's left his umbrella."

LEONARD LIEBLING.

MENDELBERG'S FAREWELL

For his final concert with the National Symphony Orchestra, Mr. Mendelberg led a "box-office" program of war-horses, to make a mixed metaphor, and the hall was sold out to the last seat, with many standing. The news of the concert was in the reception accorded the little leader, not in the concert itself, which brought forward only numbers repeatedly played here under his baton—a Bach suite, "Les Preludes," "Death and Transfiguration," and the "Lohengrin" and "Tannhäuser" preludes. When he came on there was prolonged applause, both from audience and orchestra, and he was compelled to bow time after time. There were cheers and applause after every number; there were flowers galore with ribbons galore upon them; and at the end a scene which is succinctly described by a writer for the Tribune, who evidently stuck out manfully (or womanfully) to the grand finale:

Mr. Mendelberg made the trip from the greenroom to the center of the stage again and again before yielding to the general demand that he make a speech. On one of these occasions the orchestra gave him a complimentary fanfare. On another, someone threw him a bunch of violets. On still another, in the stress of his emotional exuberance, he saluted the concertmaster of the orchestra, Scipione Guidi, on both cheeks. Then he said:

"Ladies and gentlemen: I thank you heartily not only for myself but also for the National Symphony Orchestra. I will not say goodbye but au revoir."

Following this the orchestra played "The Star Spangled Banner." Then the orchestra followed the conductor from the stage, and many of the lights were turned out.

But wilder scenes were to come. The cheering, whistling, hat-waving crowd surging around the stage had not had its fill. At length Mr. Mendelberg appeared again, this time covered with his fur overcoat and accompanied by the manager of the orchestra, Samuel E. Macmillen. Passing along the edge of the platform, he shook all the hands wildly extended to him and distributed flowers to more fortunate ones in the crowd.

When he retreated to the left side of the stage several more enterprising members of the still cheering audience started a general stampede by clambering onto the stage. With his back to the wall, a smiling, perspiring, fur-coated figure, Mr. Mendelberg, overwhelmed by his admirers, was forced to shake the hands of at least a third of the audience, which streamed past him in single file. Mr. Macmillen attempted to stem the mob and rescue the conductor, but Mr. Mendelberg, whose good humor and endurance knew no bounds, would have none of his protection.

"Let them come," he said.

This impromptu reception lasted until everyone had shaken the conductor by the hand, and one woman after another had kissed him. Then he disappeared through the greenroom, still hemmed in by admirers who followed him to his waiting automobile.

See what happens when a really great conductor comes to New York!

WAGNER VERSUS VERDI

A correspondent asks a question which has been asked so often that it deserves an extended answer. The question is as follows: "I am a great admirer of Verdi, and consider him the best opera composer that ever lived, as his work is very popular and most of the great opera singers have collected many laurels singing his operas. But many people say that Wagner is greater than he, and I see that Wagner operas are very seldom sung, and it seems to me that they do not please the audience much, and I do not find as much melody as I find in Verdi operas, and great singers do not sing them as much as Verdi operas. I would like to know why Wagner is considered greater than Verdi."

Fifty years or so ago the whole world was asking that question, and there are plenty of people even today who certainly enjoy the Verdi operas more than they do those of Wagner. The question is, what is greatness? Is popularity greatness? Is melody, in the Verdi sense of the word, necessary to great music?

Of course, to the professional musician, unless he be an Italian, there can be but one opinion in the matter. As well compare the jing of Gilbert and Sullivan fame with Shakespeare as compare the tunes of Verdi with the great symphonic utterance of Wagner. (That is exaggerated, of course—it is put thus baldly in order to bring the full truth home to readers who prefer tunes to symphonies.)

Verdi wrote some works that stand high even musically, but those works are not his most popular. The brass-band, grind-organ style still holds the attention of the large public. And of the Wagner operas, the early ones, in which the tuneful Italian style is, at least, approximated, are the most popular. "Lohengrin," "Tannhäuser," "The Flying Dutchman," furnish tunes that have become universally popular. "Tristan," "Meistersinger," "The Nibelungen Ring," "Parsifal," have not yet reached downward to the grind-organ and the hotel and restaurant orchestra. Not yet, but soon, of a certainty. For taste is gradually improving, and even our grind-organs are keeping up to the popular taste.

True greatness is popular greatness. The sort of greatness that reposes forever on the book-shelf, unread and unheard, is great only in the minds of a few scholars. But Wagner did not belong and does not belong to that category. In Germany, the home of Wagner, where Wagner can be given in the original and understood, Wagner is truly popular—as popular, quite, as ever Verdi was in Italy. In France, almost the only music that makes money for the orchestras and the opera is the music of Wagner. In America a Wagner program is always sure to draw a full house.

But for the singer it is not quite the same. Wagner never did treat the human voice quite as it should be treated. This is not a matter of mere opinion, or the prejudice of the singer, but a fact resting firmly on basic principles. The human voice always has and always will demand a certain sort of treatment, and the music may be the greatest ever penned, as much of Wagner's actually is, but if the voice part is improperly written the result, vocally, will be unsatisfactory.

There are a great many people to whom the human voice strongly appeals. These people, listening to Wagner, have their attention fixed, in spite of themselves, no doubt, on the voice part, not on the orchestra, not on the ensemble. Italian music has always been largely vocal music. German music has always been largely symphonic. Before Wagner the famous German operas were largely Italian, or conceived in the Italian style, often to Italian words. Wagner's entire life work, as he conceived it, was a struggle against this state of things. Gluck, Beethoven, Weber, even Mozart, had attempted to write dramatic or symphonic opera, but none of them had the passion for dramatic truth that had Wagner; none made opera his sole interest.

And it is interesting to note that even Verdi gradually came under Wagner's sway (although he was just the same age), and wrote his last operas with much more development in the orchestra parts, much less simple "big guitar" accompaniment than is found in his earlier works. As for the later Italians, they are almost entirely converted to the Wagnerian methods. We can no longer imagine a modern Italian writing a song opera, a mere string of tunes for solo or chorus, joined by unsymphonic recitative.

Also it is well to remember that Jean de Reszke's greatest role was "Lohengrin," Schumann-Heink's great fame came originally from her singing of the Wagner roles, and the same might be said of many other famous singers. The fact that our opera in New York and Chicago today is largely Italian and French proves nothing. Some day we will get

decent Wagner, pruned to comfortable length, so that one will not be forced to take lunch between the acts, and sung in English so that all the world may know what it is all about. Then Wagner will be more popular than Verdi ever was.

TAXING THE POOR MAN'S MUSIC

Should the present excise tax on musical instruments be continued or increased, every musician will be affected, for the future prosperity of music in America is linked inextricably with whatever action Congress may take on this matter during the coming session.

Present or increased taxation tends constantly to place musical instruments beyond the reach of the great mass of the people and to check the growing appreciation of good music which has been so marked among them during the past five years.

The prosperity of the American musician depends directly upon the way in which the great masses of the people regard music, for from them must come its greatest support. Without that support, music in America becomes an artificial creation, dependent on the whims and fancies of a small and limited class, more an adjunct to a social class than a popular and broadly appreciated art, its true position. Thus it is hampered in its contribution to American cultural life, and checked in its work of making the country a better place in which to live.

The instruments which must carry the brunt of this tax burden are essentially those from which the great mass of the people derive their first taste for music. The player piano and the talking machine have carried music into thousands—hundreds of thousands—of homes which the musician himself could never have reached. It may be a tortuous path from popular to good music, from the receptive listener to the desire for self-expression, but it is one which is constantly being followed, and one which has augmented concert audiences for the artist and increased pupils for the teacher.

The musicians, whether they be artists or teachers, must concern themselves with this problem, for their interest is as vital as that of the musical instrument manufacturers. To the artist a check to the sale of musical instruments, which the continuance or increase of this tax will inevitably bring, will mean diminished audiences, and to the teacher a decrease in the number of pupils. For it must mean a decline in popular musical interest, the basis of the musicians' prosperity.

If the musicians, through their individual efforts or through their organizations, will unite with the musical instrument manufacturers in placing the truth regarding this taxation before their representatives in Congress, there is every chance that this burden will not be increased and a possibility that it will be eliminated entirely. The music teachers, organized as they are throughout the country, should act, and act at once. The many women's organizations which have done so much for the cause of music advancement, should similarly take action. But, above all, the individual musicians, in their own communities, where they are known and influential, should communicate with their representatives in Congress and place the actual facts of the situation before them. These can be had from the Music Industries Chamber of Commerce, 105 West Fortieth street, New York City, upon request.

If the player piano and the talking machine are to continue their task of making America a country of musical appreciation, if they are to bring the American people to the concert hall, if they are to encourage a desire for the best of the world's musical literature, if they are to create that desire for musical self-expression which has brought more pupils to the American musical teacher during the past five years than has ever been the case in the past, the musician, individually and a class, must act, and act at once.

H. C. L.

From a letter written in 1792 we cull a few sentences which sound remarkably natural to those church musicians who manage to keep alive today. Listen: "I am sorry to say that the vocal performers in the service of the church were infinitely inferior to those in the service of the opera (at Naples). The managers of the operas give great encouragement to performers of merit; they hold out to them very considerable salaries; but as to those employed in the service of God, their salaries have received few augmentations since their institutions were first established, although money has been gradually decreasing in value, and provisions of every kind have been increasing in price almost beyond credibility." We regret our inability to send a price list of modern meat and groceries to the defunct writer of this letter of 1792.

SCANDINAVIAN MUSIC FINDS ITS WAY TO BERLIN'S MUSIC HALLS

Modernist Experiments Find Enthusiastic Supporters in Germany's Capital—Conductors and Song Recitalists Share Honors—Arriola a Visitor—Francesco D'Andrade Dead

Berlin, March 1, 1921.—Modernity and internationalism are two qualities which the war had temporarily eliminated from German musical life. The two, however, are inseparable, and when, during the present season, Berlin embarked on a series of modernist experiments, the door was at the same time opened to the music of all of Germany's neighbors. Some nations have used this new hospitality for propaganda purposes; and thus we have had, especially, concert after concert of Scandinavian music. Norway and Finland have had their turn, and now, once more we have a small sized invasion of Swedes. A concert of Swedish music in which Kurt Atterberg was the chief exponent is the most recent link in this chain of events.

Kurt Atterberg is a very versatile musician, talented and skillful in many directions. Listening to his music is a pleasure similar to that experienced in the society of a very cultured gentleman, of excellent behavior, who knows how to develop good ideas in agreeable conversation. Atterberg is an excellent musical speaker who knows how to hold the attention of the listener. Although the emotion proceeding from his music is not very strong, nevertheless his music is always interesting to listen to, captivating by many fine details and attractive by its sound and tone coloring. His "Piccola Sinfonia" has been heard here before. An intermezzo from his opera, "Herwarth the Harper," performed for the first time, shows Atterberg's music at its very best in its effective sonority and the good taste of its coloring.

Oscar Lindberg's symphonic poem, "In the Desert," shows traces of Debussy's fascinating manner. A composition of delicate sound, not at all picturing the horrors and dangers of the desert, but rather the melancholy moods of loneliness. Nathaniel Berg, one of the chief factors in the Swedish musical movement, was represented by his violin concerto, of different ingredients, modern and more conservative, extending backwards as far as Mendelssohn and Bruch here and there.

A few days later Scandinavian music obtained another remarkable success in Berlin when the Copenhagen String Quartet gave its first concert here. Gunna Breuning, Gerhard Rafn, Ella Faber and Paulus Bache are the members of this new ensemble, which has not had its superior in Scandinavia thus far, perhaps not its equal. But even measured according to the continental standard, the Copenhageners deserve high praise for the beauty of their tone, the purity of their intonation, their faultless ensemble and the vividness of their interpretations.

Besides masterpieces of the classical literature the first concert presented Carl Nielsen's string quartet in E flat, op. 14, for the first time. This remarkable composition is without any doubt one of the most valuable contributions to the fund of recent chamber music, not only in Denmark, but quite generally. It is modern in character without being revolutionary in its methods, individual in its melodic invention rather than typically Scandinavian or Danish.

FURTWÄNGLER TIRED.

The symphony concerts of the National Opera Orchestra (Kapelle der Staatsoper), formerly conducted by Richard Strauss, are now, as has been duly recorded here, the domain of Wilhelm Furtwängler, who is conducting regularly in Berlin, Frankfurt, Vienna, Stockholm, not to mention a considerable number of single concerts all over Germany and the "neutral" countries. The consequences of this rather exciting and over-busy career are already becoming evident in a certain relaxation, an occasional absence of that juvenile energy, freshness and spontaneity which made Furtwängler's conducting such a revelation to concert-goers.

His last symphony concert had as its first number the good old "Freischütz" overture, as its close Beethoven's time-honored seventh symphony. Leopold Premyslav, one of the three concertmasters of the orchestra, an excellent violinist, played Max von Schilling's violin concerto, a composition which will hardly contribute to propagate the fame of the Berlin opera director.

EARLY BEETHOVEN.

The Busch Quartet has had the rather curious idea this season to present in three dozen concerts the entire mass of Beethoven's chamber music. Most of these compositions belonging to the best known works of music literature are, of course, not a very powerful attraction, especially if offered en masse. In this respect the concerts of the Busch Quartet have not had that popular success which Busch and his colleagues probably expected.

On the other hand, some of the programs, offering works which are generally not heard at all, are of considerable historical interest. The last concert was made up entirely of compositions written in Beethoven's early years. A trio for piano, flute and bassoon, written by Beethoven at the age of sixteen, holds a long priority over the master's op. 1, which was represented on the program by the G major piano trio. The charming string trio, op. 3, rarely heard, and a no less charming serenade, op. 25, for flute, violin and viola, were also played. Most of these compositions show a distant echo of the "rococo" period, which with its last declining waves still reached Beethoven's early days. The piano parts were played by Bruno Eisner, the flute and bassoon by the excellent soloists of the opera orchestra, Hendrik de Vries and Louis Scheiwein, and the string instruments by Adolf Busch, Karl Doktor and Paul Grummer.

DIFFERENT TASTES.

The Sing-Academy performed in its last concert Friedrich E. Koch's oratorio, "Von den Tageszeiten." This composition of the well known Berlin musician has been one of the most successful choral works in Germany of late years. It will take its place among the most remarkable productions of its kind, although there seems to be little chance of its becoming internationally renowned.

A strange observation that has struck me is that oratorio, more than any other kind of music, is dependent on national taste. Thus English oratorio—the works of Barry, Stan-

ford, Mackenzie, Elgar—containing no doubt some of the very best products of English music, has never met with popular approval in Germany, probably because the English taste, so broadly displayed in these scores, does not appeal to German audiences. The opposite holds true as well. A work like the admirable "German Requiem" of Brahms has never found appreciation in France, and César Franck's oratorios have never been appreciated at their full value here.

NEW SONG RECITALISTS.

It is the current opinion that opera singers of rank are generally only mediocre song interpreters. This condition, founded upon the difference between the dramatic and lyric styles is not an axiom, however, and exceptions may occasionally be observed. Singers of great vocal and musical culture, whose interest is not totally absorbed by the stage and who have an inclination towards the lyric art and an intimate acquaintance with its literature, are found.

Thus the Munich opera counts among its members a whole galaxy of splendid singers, who at the same time are also masterly interpreters of songs in the concert halls. Maria Ivogün, Paul Bender and Frederich Brodersen have already gained for themselves a great reputation and popularity as Liedersingers. Now Carl Erb, the excellent tenor of the Munich opera, proves that he does not yield one inch to his colleagues on the concert platform. His first song recital was a delight to the ear, not only by virtue of the beauty of his voice and his refined art of singing, but also by the emotional intensity, the sound and artistic intelligence revealed in his singing. It takes artists of such a stamp to show the full beauty of Schubert's songs, which, sung by everybody and universally known in a superficial sense, are fully understood in their possibilities of effect only by the few. Michael Raucheisen of Munich, one of the best accompanists now before the public, had his full share in the extraordinary success of Erb's concert.

During the last few years Maria Poe-Carloforti, a singer of Portuguese origin, if I am correctly informed, has been unusually successful here in concert work. Her specialty is old Italian bel canto. To hear her sing Handel is a rare treat, and in her mastery of the Handel style she has hardly a rival at the present time. On former occasions she has given us whole scenes from Handel's forgotten dramatic works—even entire Handel operas—with orchestra and the collaboration of other singers. Her last concert was in part devoted to modern composers, however, and it gave evidence of her art's elasticity, her ability to enter into the spirit of modern music.

FRANCESCO D'ANDRADE DEAD IN BERLIN.

Francesco D'Andrade, the celebrated Portuguese baritone, has suddenly died at his Berlin home. Though he was a familiar figure in Berlin musical society, the younger people hardly remember the years of his artistic activity. Those who heard him in his prime, about twenty to twenty-five years ago, agree that certain roles of the great Italian operas have been embodied by him in so perfect a manner that his personality seems inseparably connected with those parts. Don Giovanni, for instance, is identical with D'Andrade for those who had the good fortune to hear him in the full possession of his powers. The mixture of chivalry, elegance, sensuality, demoniac passion and recklessness in his Don Giovanni was unique.

After an absence of several years spent in Portugal, D'Andrade had returned to his Berlin home after the war. His interest in musical affairs was intense; at almost every concert of artistic importance he was seen in the audience. His sudden death at the age of sixty-two years is lamented not only by the admirers of the great artist, but also by his many personal friends in Berlin society, who were charmed by his amiable character and culture.

ARRIOLA RETURNS.

Pepito Arriola, famous the world over as a child prodigy before the war, has returned to Berlin after an absence of many years. Now, as a young man, he will not only have to defend his fame, but also to reconquer it a second time. He has now come to the most dangerous phase in the career of prodigiously gifted persons, who in their early years have had the admiration of the world, but have lost it at the age of maturity. Will Arriola succeed in this decisive phase? The question is not easily answered. At his concert he gave an admirable performance of Bach's Italian concerto. But his rendering of the Schumann "Carneval" was without romantic feeling and without Schumannesque poetry, although brilliant enough. In Chopin he also disappointed from an interpretative point of view. H. L.

Cadman Songs Used Frequently

Constance Eberhart, soprano, and Gordon Stanley, pianist, have been using many Cadman numbers for recent New York entertainments. At the Valentine meeting of Clio in the Hotel Astor, "Love Like the Dawn Came Stealing," "Fount of Bimini," "Spring Song of the Robin Woman" and "Her Shadow" were used. For the League of Women Voters, the same songs were pressed into service. March 11, before the Women's Club of Pleasant Plains, Staten Island. The two young artists in conjunction with Nelle Richmond Eberhardt, gave a full program which embraced an operatic of Cadman's "Shanewis" followed by miscellaneous groups in one of which Mr. Stanley's effective song "The Wanderer" was featured with Cadman's "My Heart" and "Call Me No More."

Piastro's Fourth New York Recital

Mishel Piastro, violinist, will give his fourth Carnegie Hall recital this season on Saturday evening, April 2. This engagement will mark the ninth concert appearance in New York of this popular musician—indeed a record. His program will include the Glazounoff concerto and the "Carmen" fantasy, as well as numerous other interesting works.

I SEE THAT—

La Scala Theater (in Milan) will open December 26 with "Parsifal."

"The Love of Three Oranges" will be given next season by the Chicago Opera with Schipa in the tenor role. Eddy Brown was married to Halina Bruzovna, a noted Polish actress, several weeks ago.

Mana-Zucca will give her annual composition recital in Aeolian Hall on Thursday evening, April 14.

Charlotte Peege pronounces her surname "Payzhay."

Olga Samaroff's last Beethoven piano recital at Aeolian Hall has been postponed to April 14.

The Cornell University summer session for the training of supervisors of music opens July 4.

Edwin Grasse gave a violin recital in Brooklyn last week. Rudolph Ganz has been elected conductor of the St. Louis Orchestra for a term of three years.

Willem Mengelberg celebrated his fiftieth birthday this week.

J. W. F. Leman and his orchestra have begun their fourth season of concerts at Atlantic City.

The Kansas State Music Teachers' Association Convention was held in Lindsborg, March 2-5.

"13" is Ruth Ray's lucky number.

Inga Julievna has decided ideas regarding the arts.

Leopold Godowsky is to have two appearances in Chicago next season under Louis L. Seidman.

Martha Baird, pianist, will appear in joint recital with Rosa Ponselle at the Yonkers Armory, April 5.

Daisy Jean will play for the Orpheus Club in Detroit on April 10 and 12.

Marinus de Jong won the Prix de Vleeschouwer for a prelude and fugue for organ.

The Radoux Musical Bureau announces Lina Lundgren, the Belgian pianist, for next season.

Frederick Gunster drew the largest concert audience (with but one exception) ever assembled in Birmingham.

Clarence Dickinson has discontinued his Friday noon hours of music at the Brick Church.

Elizabeth Kelso Patterson possesses a card case containing a calling-card which belonged to Jenny Lind.

Harold Land sang for the fifth consecutive year in MacFarlane's "Message from the Cross" at Old St. Paul's.

A. Russ Patterson's artist pupils are filling many engagements.

Virtuosity is one of the characteristics of Telmany's playing.

Oscar Seagle will open his summer school at Schroon Lake the middle of June.

The Philharmonic Society of New York has begun a ten weeks' Coast to Coast tour.

Forty-two young actors graduated from the American Academy of Dramatic Arts this season.

Kalamazoo's annual festival takes place May 17 and 18.

Edith Mason is receiving more offers to appear in opera than she can accept.

George Reimherr has featured Frederick W. Vanderpool's songs on eight recent programs.

Many prominent singers are attracted to the recitals given by Marguerite d'Alvarez.

Luella Melius is referred to as the "Patti of the Riviera."

Gutia Casini, cellist, has gone abroad, but will return in the fall for a tour with Frances Alda.

The Gray-Lhevines made a deep impression upon a large audience in Kansas City on March 13.

Mabel Wood Hill's "Aesop's Fables" were sung three times within a week.

Lisbet Hoffmann was solo pianist at the Associated Singing Societies' concert in Newark.

March 30, Thomas J. Kelly lectured at the Woman's City Club of Cincinnati on "The Symphony Orchestra."

Evelyn Fletcher-Copp gave a talk at the E. K. Patterson studios on the music method originated by her.

The Chicago Opera campaign for guarantees will begin in May.

"Instruments of the Modern Orchestra" is a supplement of the Progressive Series of Piano Lessons.

The last Frederic Warren Ballad concert at the Longacre Theater is scheduled for April 10.

A wreath was presented to Josef Stransky at the last Philharmonic concert on Sunday afternoon.

Carrie Louise Dunning and Julia Claussen were the guests of honor at the Wa Wan Club in Los Angeles at the recent reciprocity meeting.

The seventh annual May Music festival of the College of Emporia will occur May 3 to 6.

Isaac Van Grove will be one of the conductors at the Chicago Opera next season.

Giulio Crimi has proved a valuable substitute at the Metropolitan for Caruso and Gigli.

An ordinance has been drafted in Chicago licensing the business of music studios and teachers.

Mildred Dilling and her harp pupils are in demand.

Havrah Hubbard will again be heard in his famous Operalogues next season.

The San Carlo Opera Company will be at the Manhattan eight weeks next fall, twice as long as last year.

Claude Gotthelf scored an emphatic success at his recital recently for the Pasadena Morning Musicales.

Lisniewska will conduct a master class in piano at the Cincinnati Conservatory of Music.

The new Philharmonic Orchestra will number 120 musicians.

Harriet Ware and John Barnes Wells were heard in songs by the former in Albany a fortnight ago.

The Warford Quartet is the name of a newly organized group of vocalists.

Elizabeth Wood has originated a program which she calls "Moods in Song."

Reinold Werrenrath believes that it is the artist, not art, that progresses.

Mishel Piastro will give his fourth Carnegie Hall recital this season on Saturday evening, April 2.

The Herbert Witherspoon Studios in New York will remain open until August 1.

Bogumil Sykora, the Russian cellist, is again in New York.

Erika Morini will make records for the Victor Talking Machine Company.

Arthur Shattuck will summer in France. G. N.

NOVEL PROGRAM AT THIRD CONCERT OF BOSTON MUSICAL ASSOCIATION

Georges Longy Conducts Interesting Concert—Moiseiwitsch Displays Genius in Recital—Harrison Potter Wins Success—Havens Trio Gives Second Concert at Amherst—Conservatory Notes

Boston, Mass., March 27, 1921.—Although it was much too long, the third concert of the Boston Musical Association, Georges Longy founder and conductor, was perhaps the most interesting of the season. The program, which was made up of chamber music, opened with a new composition of American origin, Daniel Gregory Mason's clarinet sonata—music without distinction—played by Paul Mimart, able clarinetist of the Boston Symphony Orchestra, and Susan Williams, a talented pianist. This was followed by Respighi's impassioned setting of Shelley's "Sun Set" ("Il Tramonto") for mezzo soprano (Eva Gauthier) and string quartet (Josephine Durrell, first violin; Minto Beale, second violin; Anna Golden, viola, and Georges Miquelle, cello). Unhackneyed cello solos by Fitzenhagen, Glazounoff and Boellmann were played with skill and taste by Mildred Ridley, cellist, with Elizabeth Siedhoff, a sympathetic accompanist. Mme. Gauthier then sang Scott's labored and uninteresting "Idyllic Fantasy," for voice, with oboe (Louis Speyer) and cello (Georges Miquelle) off the stage, and the second and third of Delage's four Hindu poems, with accompaniment of string quartet, English horn, flutes, clarinet and harp. The second of these highly imaginative poems, describing the sensuous longing of the isolated pine for the palm, which was first sung here with telling effect by Ethel Frank, is beautiful music which creates an atmosphere irresistible in its musical appeal, without the striving and calculation which marks the music of—shall we say Scott. For a last group of songs, Mme. Gauthier was heard in Stravinsky's "Three Japanese Lyrics," for voice, two flutes, two clarinets, string quartet and piano—obviously an attempt at jesting on the brilliant Mr. Stravinsky's part, but hardly to be taken seriously as music. Mme. Gauthier's singing was characterized by her customary musical intelligence and interpretative ability.

The final number was the first performance in Boston of Pizetti's dramatic and passionately songful sonata, which received a stirring and altogether admirable performance by Heinrich Gebhard, the distinguished pianist, and Harrison Keller, a well known local violinist.

MOISEWITSCH DISPLAYS GENIUS IN RECITAL.

Benno Moiseiwitsch, the Russian pianist, was the attraction at the Symphony Hall concert of Saturday afternoon, March 20, in the following program: Variations on a theme, Handel-Brahms; sonata in B minor, op. 58, Chopin; "Jeux d'eau," Ravel; "Cathedrale Engloutie," Debussy; Karelian Dance and Finnish Dance, Palmgren; Russian Dance, Cyril Scott; "Chant Polonais," Chopin-Liszt, and "La Campanella," Liszt.

Mr. Moiseiwitsch had already established himself in Boston before this appearance—in an enjoyable recital last

season and as a highly successful soloist with the Boston Symphony Orchestra a few weeks ago. In his exacting program last Sunday, the pianist gave fresh evidence of his flawless technic, mastery of nuance and of his unmistakable genius to grasp and project the mood of his music irrespective of its origin. A good sized audience was very enthusiastic and Mr. Moiseiwitsch lengthened his program accordingly.

HARRISON POTTER WINS SPLENDID SUCCESS.

Harrison Potter, pianist, made a very favorable impression at a recital which he gave Tuesday evening, March 22, in Jordan Hall. Mr. Potter's commendably brief and unhackneyed program comprised the following pieces: prelude (Suite Bergamasque), Debussy; Sarabande, D minor, Bach; ballade, F minor, Chopin; Novelette, F sharp minor, Schumann; "Isle of Shadows," Palmgren; "Vision Fugitive," Prokofeff; "Andalusia," De Falla; "Ondine," Ravel; "Arabesque," Leschetitzky; "By Smouldering Embers," MacDowell, and Toccata, F major, Saint-Saens.

Mr. Potter, who is a member of the faculty of the Fox-Buonamici School, reflects the authority of his able masters and is an uncommonly fine pianist. His exacting list of pieces provided ample opportunity to test and prove his technical resources, his command of tonal gradations and musicianship. In beginning his program with Debussy, Bach and Chopin, as well as in his admirable performance of their music, Mr. Potter manifested his discerning taste, and his recognition of the fact that these composers were similar in the beauty of conception and execution of their music, as well as in their understanding of the possibilities of the piano. Mr. Potter has made an auspicious beginning and will doubtless go far. He was warmly applauded.

HAVENS TRIO GIVES SECOND CONCERT AT AMHERST.

The Havens Trio (Raymond Havens, piano; Alwin Schroeder, cello; Julius Theodorowicz, violin) gave a concert Sunday afternoon, March 20, at the Amherst Agricultural College, Amherst, Mass., under the direction of the Social Union. It was the second appearance of this admirable chamber music organization at Amherst this season, and the third for Mr. Havens. Together the ensemble was heard in Beethoven's trio, op. 11, and Dvorak's "Dumsky" trio, op. 80. Mr. Theodorowicz showed his skill in pieces by Ysaye and Pugnani-Kreisler. Mr. Havens displayed his familiar abilities in numbers from Chopin and MacDowell. Mr. Schroeder renewed old pleasures in pieces by Bach, Lully and Popper.

CONSERVATORY NOTES.

A midyear concert by the orchestra and advanced students of the New England Conservatory of Music brought a large audience to Symphony Hall Wednesday evening,

March 23. The concert was planned to serve the double purpose of securing admission for a much larger audience than can be accommodated in Jordan Hall and of acquainting many of the public, previously unfamiliar with the routine happenings of the school, with the capacity of the orchestra for giving concerts of a very high standard. George W. Chadwick, director, conducted. The program was as follows: overture, "Oberon," Weber; concerto in A minor, Schumann, Jesus Sanroma (San Juan, Porto Rico); aria from "Carmen," "Je dis que rien ne m'épouvante," Bizet, Norma Jean Erdmann (Chillicothe, O.); aria from "La Gioconda," "Cielo e Mar," Ponchielli; symphonic poem, "Les Preludes," Liszt; concerto in A minor for cello, Saint-Saens, George A. Brown (Melrose Highlands), and Vorspiel, "Die Meistersinger," Wagner. J. C.

Mana-Zucca's Annual New York Recital

The annual recital which Mana-Zucca gives to introduce her latest works, will take place on Thursday evening, April 14, at Aeolian Hall. She will have the assistance of Sonya Yergia, the young soprano; Laurence Leonard, baritone; the Beethoven Society's choral, under the direction of Louis Koemmenich, with Harold Osborn Smith at the organ, and the New York Trio, consisting of Clarence Adler, Scipio Giudi and Cornelius Van Vliet. Mana-Zucca will accompany all her songs, besides playing some solos. She will sing some of her new children's songs. This concert is creating unusual interest as have all her preceding ones.

N. R. Eberhart on American Operas

At a social meeting of the Washington Heights Chapter of the Daughters of the Revolution held Saturday afternoon, March 12, at the Hotel Astor, New York, Helen Gould Shepard delivered the address, "Some Tendencies of Our Day." Carrying out the patriotic idea of the occasion, Nelle Richmond Eberhart, librettist, spoke of "Our American Grand Operas" illustrated by Constance Eberhart, soprano, and Marcella Glon, accompanist. Excerpts were given from Hadley's "Cleopatra's Night," Herbert's "Natoma," and Cadman's "Shanewis."

Parmelee Vice-President of Haensel & Jones

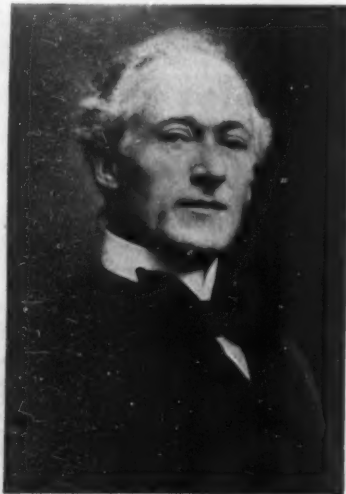
At a meeting of the Board of Directors of Haensel & Jones, on March 26, Horace J. Parmelee, who entered the employ of this managerial firm last fall as general press representative, was made vice-president. Fitzhugh W. Haensel was reelected president and W. Spencer Jones, secretary and treasurer.

White-Smith Issues Interesting Booklet

The MUSICAL COURIER has received from the White-Smith Music Publishing Company a very interesting booklet containing some twenty or more thematic pages of successful organ compositions by American composers, all of which are of much musical worth. Complimentary copies of this catalogue may be had from the above company either at Boston, New York or Chicago.



OTOKAR SEVCIK
"The World's Greatest Teacher of the Violin."



PAUL STOEVIING
Teacher, Author, Artist

Summer School Sessions ITHACA CONSERVATORY of MUSIC

Ten Week Session, June 7-Aug. 13
Six Week Session, July 5-Aug. 13

Regular and Special Courses of Instruction.

Thirty Instructors

Conservatory Residence Halls Available to Summer School Students.

An Ideal Home for a Summer School.
Located in the Center of "The Finger Lake Region," the Most Picturesque Section of the East.

Instruction on all instruments and in all branches of Music.

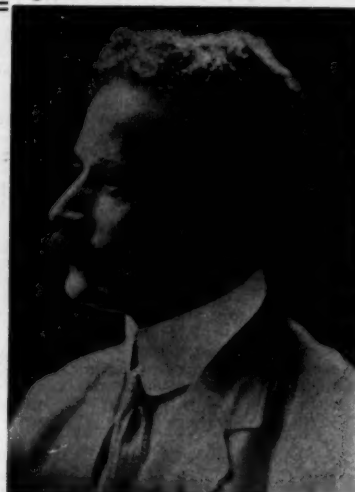
"The Williams School of Expression and Dramatic Art" and
"The Ithaca Academy of Public School Music,"
Associated with the Ithaca Conservatory,
Will also be in session throughout the Summer Term.

Send for Year Book and Special Summer School Catalog.

Address The Registrar

18 DeWitt Park

Ithaca, N. Y.



LEON SAMPAIX
"The Celebrated Belgian Pianist."



JOHN CHIPMAN
Director of Vocal Department

OSCAR

NOTICES OF NEW YORK RECITAL

"It might be profitable to many of the thousands of students of vocal art now laboring here to listen to the singing of Mr. Seagle. Few artists have such command of tone and all its gradations as he has.

His diction is easy and natural, neat and not overdrawn. In the matter of style he is quite a master. There are grace and sentiment in his style."

New York Herald.

"So much a master of style, so much a scholar in the spirit of the finest traditions of song, it would be better for him and certainly better for us if he came here oftener to sing. With a voice and an art such as Mr. Seagle brings to his French examples, ancient or modern, they take on their full distinction through his reading of them. Cesar, Franck, Chausson, Duparc, Paladilhe, Levade, Debussy—they add to a total of finely imaginative impressions."—*New York Sun.*

"Mr. Seagle is so much a stylist, so canny an interpreter, his appearances are all too rare."—*New York Evening World.*

S

E

A

G

L

E

TOWN HALL, MARCH 15, 1921.

"His fine baritone voice has the abundance of richness and warmth that is well remembered; his singing is a model of vocalization, of the artistic use of natural resources finely developed. In phrasing, in the feeling for legato, in the judicious use of head tones, Mr. Seagle's performance was admirable. It was also expressive, controlled by the finest taste, deeply sincere, an earnest and intelligent exposition of the feeling of the music."

New York Times.

"He sings in an absolutely delightful manner. There is a subtlety combined with a sincerity in Seagle's singing of French songs, that is extremely attractive. He phrases very well, he is a master of nuance and he interprets the words of his songs with appropriate use of the voice. In short, he is an artist of unusual skill."—*New York Evening Telegram.*

"Admiration for Oscar Seagle is admiration for art. Mr. Seagle furnished evidence of his consummate technical skill. His songs were sung with a distinctness of stylistic diction. Mr. Seagle's art is simple, direct, straight-forward, and because it has these qualities it achieves its purpose."—*Brooklyn Eagle.*

BARITONE

Season 1921-22 Now Booking

COLUMBIA RECORDS

MANAGEMENT:

NATIONAL CONCERTS, Inc.

JOHN BROWN, President

1451 Broadway, New York City

INSANITY AND GENIUS

(Continued from page 6.)

place above Byron and Shelley—two aristocrats—was the son of a livery-stable keeper's daughter and a stableman. The boy inherited nothing but disease and neuropathic tendencies. His father was too obscure to be traced, but his mother died young of consumption after the tortures of rheumatism. He was barely five feet high, and he could only control his nerves with laudanum. Shelley says that Keats had such terrible bodily suffering that he acted like an insane man. No wonder he died of consumption at the age of twenty-five. Ten thousand sane and healthy masters of English literature have tried in vain to write a companion line to

"A thing of beauty is a joy forever."

It may be that some of them would even consent to live in Keats' frail body and endure the tortures of his neuropathic troubles if they thereby could become the authors of "The Eve of St. Agnes" and "Ode on a Grecian Urn."

HANDEL'S INFIRMITIES.

Handel's mother had frequent paralytic seizures, and lost her eyesight during one of them. The composer became paralyzed at the age of fifty, just like his mother. He had to live in retirement for a year while he recovered his mental faculties. This fact is enough to explain why Handel's handwriting changed, and why he left the operatic stage and gave the rest of his life to oratorio. Like his mother, he became blind. His temper proclaimed the man of high strung nerves. That he was deficient in some ways is indicated by the jargon he habitually spoke, being a compound of German, English, French, and Italian. He appeared to have no moral sense with regard to other men's melodies and he helped himself to any work he fancied.

RUSSIA, ENGLAND, SULLIVAN.

No doubt the progress of science and the improvement of sanitary conditions has produced a healthier race. In a country like the United States, which is continually receiving immigrants from all parts of the world, it is hard to estimate the development of any given community. In England, which receives no outside additions to its population of any importance, it is easier to see growth. For instance, the helmets and armor preserved in the Tower of London for three hundred years are far too small for the average modern Englishman. They would fit the unlettered, unsanitary peasants of Russia today. In this same unsanitary, half barbaric Russia, the common people are swept by storms of religious frenzy and orgies of passion to a greater extent than in any other country in Europe, according to Havelock Ellis. Yet Russia has been supplying the world with musical genius to an extraordinary extent during the past quarter of a century. When England was no more advanced in sanitary conditions than Russia now is, and when the inhabitants of London were smaller than they are and subject to the ravages of terrible plagues, England was the leading musical nation of Europe. Today London has the lowest death rate of all the great cities of the world, and the English have a reputation for health and steady nerves. Have they the same reputation as producers of great musical works? Arthur Sullivan was undoubtedly a man of genius, in miniature at any rate. But he was much below the height of a typical Englishman. He was never strong, and for the last ten years of his life was practically an invalid, dying of bronchitis and heart failure at fifty-eight.

STEPHEN C. FOSTER.

Stephen C. Foster was the Arthur Sullivan of America, but without the long London and Leipzig training of Sullivan or his masterly technical skill. The story of Foster's life makes painful reading—improvident, incapable of looking after money, highly emotional, drunken. He was slender and below middle height. He died at thirty-eight, separated from his wife and child. Such men are

not the backbone of a country, however much their melodies are prized.

NEW ENGLAND WITCHCRAFT.

When Cotton Mather, in 1702, published his "Magnalia Christi Americana," he included a chapter called "Thaumaturgia Pneumatica, relating the wonders of the invisible world in preternatural occurrences." Those preternatural occurrences, as he called them, happened in New England between the years 1662 and 1691. In other words, he was merely describing the epilepsy and palsy and neurotic disorders which were common enough in those days of medical ignorance and unsanitary conditions. Old England was practically as backward in the science of health as New England was. But in England, the gay and dissipated King Charles II was supporting opera and chamber music at his Whitehall Palace, while the stern Puritans, who had fled from wicked England, repressed all music but psalm singing and condemned organs and viols to the regions of the eternally lost. Consequently New England produced no musical genius to rank with Purcell, Lawes, John Blow, Pelham Humphreys.

HENRY PURCELL.

Purcell is often called the greatest musical genius of England. He died in 1695, aged thirty-seven, and all his children died young of consumption. Was he a healthy father of a robust progeny?

GENIUS AND HEALTH.

It is a saying of modern science that when health comes in by the door, genius flies out of the window. Which is best? No one, however, will withhold pity for the man who is without either health or genius. The strong, healthy man who is devoid of genius may congratulate himself on his value to his country and be glad that his children are not likely to be idiots or degenerates.

Naturally, the scientist turns a deaf ear to the fanciful theories of the reincarnationists, who proclaim the man of genius to be the reappearance of somebody else. The first genius in the long chain could not have descended from a previous genius. The genius, the idiot, the lunatic, and in a lesser degree, the fanatic and the visionary, are merely departures from the normal. Nature preserves humanity by letting the abnormal race become extinct.

CLARENCE LUCAS.

Selinskys in Violin Duet Recital

Max and Margarita Mandelstam Selinsky will give a joint violin duet recital at Aeolian Hall on Saturday evening, April 2. They have just arrived from London where they appeared with success in a program similar to that which they are giving in Aeolian Hall and which includes a suite by Moszkowski, "Silhouettes" by Paul Juon, a serenade by Sinding, and a group of unaccompanied pieces by Zilcher, Spohr and Ries. The Juon number and the group of unaccompanied pieces will have their first hearing in America on this occasion.

Germaine Schnitzer Plays in Vienna

Germaine Schnitzer, the eminent pianist, who sailed for Europe the middle of February, now is busy filling concert engagements abroad. On March 9 she scored a sensational success at a subscription concert of the Vienna Concertverein. By special request of the conductor, Ferdinand Loewe, she was heard in the César Franck "Variations Symphoniques." The entire house was sold out.

Casini Sails

Gutia Casini, the cellist, sailed on March 26 on board the steamship New Amsterdam. During the summer Mr. Casini will visit Holland, Germany, France and England, returning early in the fall for a tour with Frances Alda. Prior to leaving New York the cellist took out his first citizenship papers.

WERRENATH CLAIMS THAT

ART CAN NOT PROGRESS

By Henry Stillman.

In these days of constantly changing standards, with the moderns in all arts crowding our attention, one hears so much talk of "the progress of art" that I thought it would be interesting to get the viewpoint on such a vast subject from a contemporary modern artist. Among the singers, Reinald Werrenrath has grown so stalwartly and consistently that it seemed that he would be an admirable and fitting subject to express some very definite ideas, providing he were willing to do so without the usual reservations.

I was fortunate enough to be presented to him after his last concert at Carnegie Hall and to accompany him to tea at a friend's nearby studio. We chatted about the success of the afternoon, or at least I did while he listened, and we dwelt particularly on a new group of folk songs Mr. Werrenrath had sung for the first time. Then I prodded him for his viewpoint on the progress of musical art.

"Aren't you confusing art with its terms of expression?" asked the singer. "All art is a sublimated conception of life. The individual arts are the various means of expressing that conception and therein lies the opportunity for progress or retrogression. We go onto a hilltop and look up at the stars and they glitter with an ineffable brilliance, a brilliance that dulls the lights of the town at our feet to a pale glow of burnt ashes. The stars are there, unchangeable, unattainable, but they bring joy to our imaginations and stimulate us to an eternal reaching upward. That is art, unchangeable and unattainable in its perfection but ever beckoning us onward, upward. Sometimes we climb a step toward it—sometimes we slip back, but the goal is always there."

Mr. Werrenrath paused as if speculating on my capacity for grasping what he meant to convey. He himself seemed to be formulating his thoughts into words.

"Then you don't believe in progressive art?" I questioned.

"Distinctly not. As I see it, an ideal doesn't progress—we progress toward it. The patronizing attitude of condescension that gives forth peregrinations on 'the progress of art' always seems to me to be egotistical rubbish. Don't you think so? Change the phrase to 'artistic progression' and you have the truth. That is the only progress in art, and it comes only through the introspective analysis that educates and develops the individual, for as he gains in comprehension and the use of his medium he brings realization to the masses. Individual understanding is mass understanding, correctly, succinctly expressed."

"You mean, then, Mr. Werrenrath," I questioned further, "that the audience's understanding of a song is necessarily the same as your own?"

"It is the same to the extent that I may have perfected my medium to convey my understanding. Of course a hundred people may get a hundred different emotional reactions, but the intellectual analysis of all of them must be approximately the same, providing, as I say, that I have learned how to use my tools. If art is a perfect thing, it is only by striving for perfection in the use of our medium that we can hope to portray it with any degree of success. The nearer we come to it the greater our contribution to universal understanding. I suppose before the days of the talking machine and the player piano there were many people who thought of the possibility of such things—many more who were getting what knowledge they could out of more or less limited musical educations. But who can count the great increase in musical understanding that science has given us in perfecting these instruments? And let me repeat right here that it isn't musical art that has progressed, but the means of expressing that art. Well, then, the artist is only the mechanical instrument, somewhat more variable in quality perhaps than the talking machine or the player piano, and, as we all insist on the best mechanical device science can give us, we want the most perfect human interpreter that can be developed from the physical material nature has provided."

"Then you feel that the singer's art is interpretative rather than creative?"

"All work has some elements of the creative, but the artist must realize that it is art that brings everything to him, and that the best he can bring to art is sympathy, intelligence and skill in presenting it. The material has always been there, and it is for him to develop the means of imparting it to others. The singer sings a song, but before he can deliver its message with his voice the composer has visualized through a musical setting an interpretation of the poet—the poet has translated a phase of life, or emotion, that has come to him from reading or experience—all books and experiences are reflections of other books or experiences. Our knowledge and the mental processes that govern our actions are the result of recorded and unrecorded memories—and so on through an endless chain of evolution."

"The artist's mission is to interpret the depth and breadth of the mysterious joys or sorrows of existence, real and imaginary, through music, poetry, sculpture, painting, the stage, or whatever his profession. In his interpretation he unfolds these beauties—to other men and women who may not be gifted with the mental or physical abilities to recreate them for themselves, but who can understand and enjoy them through the medium of the artist—and as his skill in that medium develops, his giving out of understanding increases."

"So you claim, in summary, that it is the artist, not art, that progresses?"

"Exactly. 'I have found a new country,' the explorer declares. But the country has always been there—his consciousness has only just been made aware of it, and through his vision it enters into the consciousness of other men—and likewise into the atlas. So with art; it cannot progress because it is already limitless. The artist passes through a process of evolution and understanding that enables him to gather a little of the star dust to dazzle his fellow men with—a little of the infinite to bring into his own soul. In a perfect conception of art, expression of its forms would not be necessary, for we should all sense and understand it within ourselves. Hasn't Gordon Craig hinted at such a vision of a theater beyond all physical limitations?"

"Yes—but in the meantime?"

"We must work toward perfection of interpretation and through our work we shall find and subsequently put into the minds of others as much of the wonder of unlimited things as we are able to comprehend."

Aeolian Hall, Tuesday Evening, April 5, at 8:15

SONG RECITAL
BY
FRANKLIN
RIKER
TENOR

PROGRAMME

O del mio dolce ardor.....Gluck	Von ewiger liebe.....Brahms
Ah-Mai non cessate...Stefano Donandy	Im Kahne.....Grieg
D'une prison.....Reynaldo Hahn	Die Georgine }.....Strauss
Ma Maison.....Felix Fourdrain	Heimliche Aufforderung }
Long Ago, Sweet-heart, Mine } Edward MacDowell	The Rustling Nightfall.....G. S. White
The Swan Bent Low }	The Brown Little Bee.....H. O. Osgood
A Maid Sings Light }	Run on Home, Nigger.....Lily Strickland
Happiness.....Richard Hageman	Alone }.....Franklin Riker
Iris.....Harriet Ware	Autumn Rovers }
Song of the Open.....Frank Le Forge	RICHARD HAGEMAN at the Piano

MASON & HAMLIN PIANO USED

TICKETS AT BOX OFFICE

Management: WALTER ANDERSON

62 W. 45th St., New York



"His work is aesthetically sane."
—Tribune.

"Displayed rare qualities."
—American.

"His voice has quality; he sings with taste and enunciates well."
—Evening World.

"Immediately successful."
—Evening Mail.

18 Curtain Calls

After Which Audience Compelled Her
to Appear and Sing

ANNIE LAURIE

From a Box in Manhattan Opera House
Before They Would Disperse

MACBETH

Triumphs in "HAMLET"

The Greatest Demonstration Ever Accorded
a Singing Artist

NEW YORK SAYS: "The Greatest of All Ophelias"

CHICAGO SAYS: "The Greatest of All Gildas"

AMERICA SAYS: "The Greatest of All Coloraturas"

EUROPE SAYS: "No Such Voice Has Been Heard Since the Advent of
Madame Patti"

A Few Concert Dates Left in Season 1921-22

Management: NATIONAL CONCERTS, Inc.
1451 Broadway, New York

COLUMBIA
RECORDS

JOHN BROWN
President

Mildred Dilling and Pupils in Demand

When Mildred Dilling appears in recital in a city these days it is not unusual to have the critics touch upon the growth in appreciation for the harp as a solo instrument. And proof of this popular favor is the fact that Miss Dilling has filled a number of important dates this season throughout the country, many of which were reengagements both from last year and earlier this year. Among the more recent dates filled was an appearance on March 21 at a musicale given at the Cosmopolitan Club of this city by Mr. and Mrs. Francis Rogers. Besides Miss Dilling, Mr. Rogers and Mlle. Gondre contributed to the enjoyable program. March 18, the harpist played at a musicale given in Greenwich, Conn., by the Travel Club, the other artists being Lealia Joel-Huise, contralto, and Mrs. Lillian R. Stark, accompanist.

Her dates for the month of April include: Washington, D. C., a private musicale on the 4th and a recital with Nina Tarasova at the National Theater on the 5th; St. Thomas, Ont., on the 7th, as soloist with the Mendelssohn Glee Club; Englewood, N. J., on the 11th, in a recital with Edgar Schofield; Albany, N. Y., on the 19th, as soloist at the Monday Musical Choral Concert; Providence, R. I., on the 27th, in a recital with Valerie Deucher.

On Easter Sunday Miss Dilling played at the Central Presbyterian Church, where she has been soloist for several years. Her pupils were also in demand at Easter Church services. The following churches engaged some of Miss Dilling's advanced students: St. Paul's Church, Jersey City; First Presbyterian Church, of Yonkers; Bethany Congregational, of New York; Presbyterian Church, of Flushing, L. I.; Ethical Culture Society, of New York; Memorial Church, of Hartsdale, N. Y.; Methodist Church, of Newton, N. J., and Temple Emanu-El.



Photo by Alice Boutrou

ALEXANDRIA AND MARIE TONETTI,

Daughters of the late sculptor and pupils of Mildred Dilling.

Miss Dilling in her work with little children has been most successful. Alexandria and Marie Tonetti have had all their musical education so far from her. One of the

girls began on the Irish harp and learned to play simple chord accompaniments to her sister's singing of folk songs. They have given two entire recitals for the benefit of the fatherless children in France, and with the money raised have been able to support three children for two years. By reason of their experience these children have been engaged for the leading parts in a play being given this week by society children at the Thirty-ninth Street Theater. Miss Dilling claims that the little harpist is not prodigious and that she is nothing out of the ordinary in technical display, but that she has a well grounded musical foundation for one so young and that she has a bright future. In her work with children Miss Dilling uses the Effa Ellis Perfield work in harmony.

Durham Pleased with Macbeth Recital

Durham, N. C., March 12, 1921.—Making an instantaneous hit with the Gotham critics, Florence Macbeth, coloratura soprano of the Chicago Opera, sang last night with a charm that is all her own at the final concert of the American Legion Series, under the direction of Edgar Howerton, before an audience that packed the Academy of Music. Having heard of her recent New York operatic successes, it was not surprising that music lovers of the city gave her a great welcome, or that, after listening to her sweet voice, they clamored for encores at the end of every group.

Her program was varied and included groups of French, Italian, Russian and English, of which the latter found most favor. With the arias she made a special hit, "O Luce di Quest'Anima" and the "Polonaise" from "Mignon," being the mediums for more enthusiasm and encores. The most popular of these were "Annie Laurie" and "Comin' Thro' the Rye." George Roberts was an efficient accompanist. K.

THE CHICAGO MUSICAL COLLEGE

Announces for Their Master School of Five Weeks

From June 27th to July 30th

The Engagement of the Noted Conductor, Vocal Coach and Accompanist

RICHARD HAGEMAN

MR. HAGEMAN WILL TEACH AT THE COLLEGE IN THE CAPACITY OF VOCAL COACH AND TEACHER IN THE ART OF ACCOMPANYING

VOCAL COACH

SOME OF THOSE WHO HAVE AND ARE NOW COACHING WITH MR. HAGEMAN ARE:

FRANCES ALDA, LUCREZIA BORI, SOPHIE BRASLAU, INEZ BARBOUR, ANNA CASE, EMMY DESTINN, OLIVE FREMSTAD, GERALDINE FARRAR, DOROTHY FRANCIS, AMPARITO FARRAR, LUCY GATES, ALICE GENTLE, MARY KENT, LOUISE HOMER, FRIEDA HEMPEL, MARGARET MATZENAUER, EDITH MASON, NELLIE MELBA, FLORENCE MACBETH, RUTH MILLER, GRETA MASSON, HARA ONUKI, MARGARET OBER, MARIE RAP-POLD, MARCIA VAN DRESSER, PASQUALE AMATO, LUCCA BOTTA, ALESSANDRO BONCI, RAFAELO DIAZ, ORVILLE HARROLD, WILLIAM WADE HINSHAW, HERMAN JADLOWKER, RICCARDO MARTIN, GIOVANNI MARTINELLI, BASIL RUYSDAEL, ANTONIO SCOTTI, JOHANNES SEMBACH, ETC.

ACCOMPANIST

AS AN ACCOMPANIST, MR. HAGEMAN HAS ENJOYED THE REPUTATION OF BEING ASSOCIATED WITH AND ACCOMPANYING THE FOLLOWING ARTISTS:

FRANCES ALDA, LUCREZIA BORI, SOPHIE BRASLAU, INEZ BARBOUR, ANNA CASE, JULIA CLAUSSEN, EMMY DESTINN, LOIS EWELL, OLIVE FREMSTAD, GERALDINE FARRAR, AMPARITO FARRAR, LUCY GATES, THELMA GIVEN, JEANNE GORDON, MABEL GARRISON, LOUISE HOMER, FRIEDA HEMPEL, MARY KENT, MARGARET MATZENAUER, EDITH MASON, NELLIE MELBA, FLORENCE MACBETH, RUTH MILLER, GRETA MASSON, CLAUDIA MUZIO, NINA MORGANA, HARA ONUKI, MARIE RAP-POLD, LEONORA SPARKES, MARIE SUNDELIUS, EVELYN SCOTNEY, MARCIA VAN DRESSER, PASQUALE AMATO, LUCCA BOTTA, GIULIO CRIMI, RAFAELO DIAZ, MISCHA ELMAN, WILLIAM WADE HINSHAW, ORVILLE HARROLD, HERMAN JADLOWKER, PABLO CASALS, JAN KUBELIK, FRITZ KREISLER, MORGAN KINGSTON, RICCARDO MARTIN, JOSE MARDONES, GIOVANNI MARTINELLI, ALBERT SPALDING, ANTONIO SCOTTI, EFREM ZIMBALIST, RENATO ZANELLI, Etc.



Photo by Mishkin

Conductor Metropolitan Opera Co. for the past thirteen seasons

PERMANENT ADDRESS UNTIL JUNE 15th

MISS M. MYERS, SECRETARY
309 WEST 85th STREET

TELEPHONE: 3233 SCHUYLER

NEW YORK CITY

SUMMER ADDRESS FROM JUNE 27th TO JULY 30th

MR. C. D. KINSEY, MANAGER
CHICAGO MUSICAL COLLEGE

624 S. MICHIGAN BOULEVARD

CHICAGO, ILLINOIS

MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN
Director of Music in the Public Schools of New York City

THE NORMAL SCHOOL IN MUSIC

The Problem of Training Teachers for Service, and the Preparation for Music Teaching

A great deal of criticism is frequently directed against the inefficiency of the grade teacher in music, as well as in other subjects. It is evidently unfair to charge incompetency in any particular subject when the class teacher must devote herself to a multiplicity of duties and subjects, without any emphasis being laid on any particular subject or subjects, unless it be in the direction of the famous three R's.

The efficiency of music teaching in large organizations depends entirely on the organization and management of the subject. To lay the blame directly at the door of the normal school is not only unfair, but untrue.

Let us assume that very little intensive study in music has been accomplished in the elementary schools. Grant that the pupil has shown considerable willingness to learn the subject, but community singing has been practically his entire experience. He passes on to high school, where music is not a required subject. He finally enters normal school and is confronted with the difficult problem of having to learn how to teach the subject of music. He not only is unfamiliar with method, but has practically no knowledge of subject matter.

THE PROBLEM OF THE NORMAL SCHOOL.

What then can the normal school do? In place of devoting energy to the teaching of method, the entire time is consumed with learning enough about sight singing to offer an intelligent approach to the subject.

Normal schools accept the fact that the subject of music is greater than the actual methods of teaching the subject. The State normal school has an entirely different problem from the city normal school. The former must frequently concern itself with the rural district, while the latter must center every effort around the successful accomplishment of problems in the large cities. There are many points to be considered. Is it sufficient merely to give the prospective teacher a knowledge of the elements of the subject, and how these elements should be presented; or shall we go further and ask that the teacher shall be fully conversant with the allied subjects of school music? For example, elementary theory, appreciation, melody writing, etc.

It is our frank opinion that the above should not be the case. The grade teacher is not a specialist in any one subject. If she were, then there would be no further need for supervisors of school music. It is false to assume that a normal school can prepare students in the so called special branches to a point where there is no longer a need for the supervision of special subjects, and upon this as a basis we must assume that to accomplish a special subject successfully supervision is necessary. What then shall be the type of training which will most readily respond to supervision? It is that type which aims for efficiency in dictation, sight singing and the technical side, rather than in the inspirational side, which must of necessity be given by the specialist.

Frequently we hear that the requirements in music in the elementary schools are not sufficiently broad nor of proper magnitude to accomplish a definite result. There are still some people who believe that elementary theory, form and analysis, melody writing, etc., should be a part of every elementary school course. Bitter as the truth may be, any one who advances such a theory is so totally ignorant of the possibilities of elementary education as to make the suggestion utterly ridiculous.

The problems which face the normal school can be summed up briefly as follows:

1. To insure that our prospective teacher can sing a melody true to pitch.
2. That it shall be accomplished with proper consideration for tone production.
3. That where melodies are sung with words, intelligent phrasing and enunciation will be the foremost consideration.

If these points are accomplished, all that may follow can consistently grow out of these three principles.

WHAT THE HIGH SCHOOLS SHOULD DO.

In view of the fact that the first requirement for entrance to a normal school is that the candidate be a graduate of a high school, special emphasis should be placed upon such special subjects as will thereafter be required. High school students who signify their intention of entering a normal school should be required to prepare themselves in the subject matter of music, drawing, physical training, and for the female students, domestic art and domestic science. If this work is consistently carried on the normal school could then properly function in the matter of method teaching. This custom was followed for many years in the larger cities, but of recent years it has been "more honored in the breach than in the observance."

OUTSIDE THE SYSTEM.

What demands from outside the system can logically be made upon the educational department? If we were to follow all suggestions offered we would soon find that there would be practically no time for the teaching of the major subjects, but music would occupy more than 50 per cent. of the time now devoted to all subjects, and the children would graduate from the elementary schools so perfectly trained that there would be no further need for teachers of music, and the "howlers" would soon find themselves without an occupation. What a dreadful tragedy this would be! Normal schools should not be expected to turn out the finished product. Success in teaching depends almost entirely upon experience. Knowledge is a necessary thing, but it is only after years of experience that teachers actually become expert, and even then the normal school cannot be held responsible for mistakes. Examinations are queer things. They very frequently defeat the purpose for which they were ordained. In school systems, which must depend upon the examination method to complete its teaching force, the chaff comes along with the wheat. It is impossible to reach perfection in teaching by the cold blooded examination system. But with all it

has its virtue, because it demands, first of all, a knowledge of subject matter, rather than experience in method. It is along this line that the normal school organization can offer service to any system, and particularly to the young teacher. The instruction must be more or less simple and direct. It cannot become involved, because, if it does, it defeats its own purpose.

There are many people who will not agree with this viewpoint. They believe that the normal school should be held responsible for all the errors which have crept into our system. We cannot concur with them, but feel satisfied that if the normal school complies with the simple obligations imposed on it, the mistakes of the past—if there are such—can easily be corrected.

BRUSSELS PLEASED WITH ITS OPERA PERFORMANCES

"La Habanera" and "L'Heure Espagnol" Successfully Given—Beethoven and the "Six"—Emile Bosquet Proclaimed a Master Pianist

Brussels, February 29, 1921.—The Théâtre de la Monnaie has produced "La Habanera" of Laparra and "L'Heure Espagnol" of Ravel. "La Habanera" had already been given several years ago. It has come back to us with the aspects which we already know: very melodramatic, very external and superficial. The Monnaie has mounted this work luxuriously. The scenery is exquisite in line and lighting. They were, moreover, executed after the directions of Raoul Laparra himself. As for the performance we must point out especially the work of M. Bastin, a young conductor with precise and certain gestures, who appears to be singled out for a brilliant future.

"L'HEURE ESPAGNOL" A SUCCESS.

Quite a different matter is the "Spanish Hour" by Ravel. It is a little masterpiece and the presentation of the work was altogether first-class, with Mme. Terka Lyon, who plays and sings like a great artist, and Messrs. Charlat, Boyer and Dognies, all perfect in their rôles. François Ruhlmann, our leading conductor, directed the work with a mastery and a style that is above all praise. Let us recall that it is he who created "L'Heure Espagnole" at the Paris Opéra Comique.

BEEHIVEN AND THE "SIX."

And now for the concerts. In the matter of the classics it is Beethoven on all fronts. At the Concerts Ysaye, under Van der Stucken, the seventh symphony and the complete score of "Egmont." At the Conservatoire, the "Ninth," brilliantly presented by Léon Dubois.

In the field of chamber music the principal event was the third French concert, at which the works of Erik Satie and the famous group of the "Six" (Milhaud, Poulenc, Auric, Honegger, Durey, Tailleferre) were played. Milhaud and Auric interpreted their own pieces, surrounded by several young artists of the advance guard. All musical Brussels had come athirst for novelty.

"Parade," Satie's beautiful ballet, was played on the piano, for four hands, and scored a triumph. The "Poèmes Juifs" of Milhaud, sung with fire by Mme. Berte Albert, brought a warm ovation to the author. The second string quartet of the same composer proved to us that Milhaud is one of the princes of modern music. This work also furnishes the occasion to speak of a young string quartet formed by Messrs. Ornou, Hoelleux, Prévost and Quinet. This group will one day make its way through the world and become famous.

Honegger, with a sonatina for two violins, and Poulenc, with a suite for piano, had a similar success as Milhaud and Satie. As for Auric, the value of his art is in dispute, because it is different from anything that we know. For my part I do not hesitate to place it very high. I feel quite assured of the future of Auric.

EMILE BOSQUET, A MASTER PIANIST.

Among numerous other concerts I shall cite only two: a piano recital by Emile Bosquet, professor at the Brussels Conservatoire, and a concert given by the Quatuor Crickboom. Bosquet is not only a consummate technician, but he also achieves, beyond this, a remarkable equilibrium between sentiment and reason. A splendid musical intelligence presides at all his interpretations, where nothing is left to chance and everything co-ordinated toward a style of perfect classicism. Going from Mozart to Scriabine he presented a series of works of the first rank to which he was able to give the style that is proper to each of them. Belgium may feel honored to possess such a pianist, an artist whose value is equal to his modesty.

The Crickboom Quartet placed by the side of the Debussy quartet—always young and luminous—the grand fugue, op. 133, of Beethoven, rarely played because of the difficulties of interpretation that it presents. Our local ensemble accomplished its redoubtable task with honor. At the same concert Gustave Simon, professor at the Luxembourg Conservatoire, presented a very beautiful selection of settings by Albert Dupuis, Belgian composer, of poems by Francis Jammes.

PAUL COLLAER.

Change of Program at Lhevinne Recital

Owing to a change of plans, Josef Lhevinne will not include in his program of April 2 at Carnegie Hall the Rachmaninoff suite for two pianos which he had originally arranged to play with Mme. Lhevinne. The program as it now stands includes the Beethoven fifteen variations and fugue, Weber's "Invitation to the Dance," arranged by Tausig, and a group of Rubinstein numbers and also one by Chopin.



H. T. PARKER
of the Boston Transcript
calls

ERIKA MORINI

"VIOLINIST WITH A THRILL"

(Extract from Boston Transcript, March 14, 1921)

"MISS MORINI, daughter of Trieste with Austrian and Italian blood mingling in her, born violinist and pupil of Sevcik besides, has been timely discovered, timely brought into our concert-halls. Present masters of the violin whom Americans hear oftenest and most eagerly—Mr. Kreisler and Mr. Heifetz, Mr. Thibaud and Mr. Spalding—have one trait in common. Each and all, they seek fineness of technique, fineness of tone, fineness of expression. With one accord they would, and they do, play the violin with exquisite sensibility to instrument and music, in artful measure, with adroit poise. Now that Mr. Ysaye chooses to be conductor rather than violinist, deep-voiced tone, sweeping technique, large utterance, expansive feeling, fire here, serenity there, and each of the amplest—the "big" style or the "grand" style, as the hearer chooses—has virtually vanished. By inclination Mr. Elman might have compassed it; but various infirmities of temperament, and also success, stood in the way; while, of late, he, too, has cultivated the wiles of refinement. Miss Morini's tone is full and warm, flowing from her in flood. To it, to her music, and, above all, to rhythm, she brings an exceeding propulsive power. In technical feat she strikes fire; her instrumental song runs richly, now serene and sustained, again exfoliating and ardent. Whatever she wills, she does largely. Whatever she wills, unmistakably sways her audience. There is less "magic" (as some have said) than thrill in her. She is the antithesis of present fashions among violinists.

"Miss Morini happened to play, on Sunday, Mr. Kreisler's arrangement of old Pugnani's Prelude and Allegro. Her sweep through broad phrases of the first division was almost Ysaye-like; whilst she made the figures of the second strike fire. Within her miscellany was a Mazurka by the Pole, Zarzycki. As she played it, out of it, as out of Mr. Rakhmaninov's playing of Liszt's Rhapsodies, gypsy fiddles twanged and leapt. The theatre vanished into a plain of Central Europe. There by the roadside the gypsy troop made camp. A virtuoso-piece for the violin savored of native wildness. Sparks thereof even touched her notion of Mr. Kreisler's 'Viennese Caprice.' It is possible to imagine a more suave version than Miss Morini's of the slow movement of Bruch's Concerto in G minor, but hardly one in which the melodic stream were richer and more molten. Through his two allegros, moreover, flowed her communicating, her propulsive power. Willy-nilly she caught the hearer to herself within the music. Fiery was her bow upon Wieniawski's Polonaise; the ornament scintillated; yet somehow she held to the musical line with her propulsive power sped and heated it. Thence most of all springs the unmitigable thrill in her playing.

"A red-frocked, squarely-built, dark-eyed, dark-haired, brown girl, with only a tossing lock or two to hint at the ardent voice sounding from her violin. Her elder brethren persuade. She compels. It is the privilege, the heritage of her sex."—H. T. P.

In America All Season 1921-1922

Management:

Metropolitan Musical Bureau
33 West 42nd Street, New York City

NEW YORK CONCERTS

MARCH 13

Erno Dohnanyi, Pianist

In his second New York recital, given at Town Hall on Sunday afternoon, March 13, Erno Dohnanyi, the Hungarian pianist, confirmed and strengthened the impression—made on his first appearance—that in him is to be found one of the most profoundly musical natures of the day. Like Rachmaninoff, he is a musician who plays the piano; not, however, that he is not a pianist of the first rank—his technique is absolutely adequate, sometimes astonishing—but he is first of all interested in the musical content of whatever he may play. This he showed in a truly inspired reading of the Beethoven "Moonlight" sonata and in the delightful fancy and imagery of the Schumann "Carneval," which happens to have been played here quite often this winter, although never more effectively than by Mr. Dohnanyi. There was much interest in his own passacaglia, which is warm, attractive music, not pedantic exercises over a ground bass, as too many passacaglias are. Then there was a group of numbers by his fellow Hungarian, Bela Bartok—who is, incidentally, the *MUSICAL COURIER*'s Budapest correspondent. Mr. Bartok is very modern both in his melodic and harmonic ideas, but it is a modernism which is founded on a thorough musical education and, in consequence, logical even when apparently erratic. The nature of the compositions may be judged from their titles: "Song of Mourning," "Bear Dance," "Evening Among the Sicilian Peasantry," and "Allegro Barbaro." To complete the program there were a Brahms intermezzo and rhapsody. Mr. Dohnanyi's splendidly refined (in the best sense) art greatly pleased the large audience that heard and that applauded most heartily, insisting on extra numbers. He

is fortunate to have that most valuable possession of a pianist—the ability to make a piano really sing. His sustained cantilene reminds one of the Paderewski of the old days.

Frederic Warren Ballad Concert

The fourth Frederic Warren Ballad concert, on March 13, attracted another very large and interested audience, and offered the following sterling artists: Edith Hallett Frank, soprano; Frieda Klink, contralto; George Reimherr, tenor, and Norman Jollif, baritone, each contributing two groups of songs.

Mr. Jollif opened the program with "Some Rival Has Stolen My True Love Away," arranged by Broadwood; a Hungarian folk song, arranged by Korbay, and "A Sailor's Life," Old English. Later he sang a group containing "Melisande in the Wood," Goetz; "A Belated Violet," Johns; and "The Wreck of the Julie Plante," by O'Hara. His finished work won the approval of the large audience. Miss Frank was heard in two groups consisting mainly of Scotch ballads.

George Reimherr's beautiful voice was heard to excellent advantage in "I Attempt from Love's Sickness to Fly," Purcell; "The Bellman," Forsyth; "Orpheus with his Lute," Sullivan; "O Mistress Mine," Guilter; "In the Moonlight," Haile, and "The Watcher," Forsyth. He was sincerely applauded and recalled many times. Frieda Klink, whose voice is one of unusual timber and rich in quality, sang charmingly two groups comprising "Rock, Rock O Weary World," Treharn; "When I Bring to You Colored Toys," Carpenter; rhapsody, Campbell-Tipton; "By a Lonely Pathway," Griffes; "Yasmin," Dobson, and Rachmaninoff's "Floods of Spring." She also received much applause and many recalls. Encores were given by the four participating artists. Meta Schumann accompanied sympathetically.

Philharmonic Orchestra: Joseph Schwarz, Soloist

On Sunday afternoon, March 13, Joseph Schwarz, the Russian baritone, made his first orchestral appearance here with the Philharmonic Orchestra, Josef Stransky, conducting. He was heard in the "Eri tu" from the "Masked Ball," Verdi, and was Wotan in Wagner's "Farewell and Magic Fire Scene" from "The Valkyrie." The singer made a splendid impression upon the large audience, which was shown by the warm applause that was his and the number of times he was obliged to re-appear. In unusually good voice he revealed all of the sides of his art that have been noted in his two previous recitals here—a rich and sympathetic quality of voice, commendable style and manner of interpretation, and a personality and bearing that is very agreeable.

The Rachmaninoff symphony in E minor opened the program and Mr. Stransky's reading of it aroused warm and continued applause. Two short melodies, op. 34, by Grieg, were also on the program.

National Symphony Orchestra: Rachmaninoff, Soloist

Richard Strauss' suite from his opera "Ariadne," or rather from that part of it which represented the play within a play, Moliere's "Le Bourgeois Gentilhomme," was the chief orchestral attraction at the Sunday evening concert (under Mengelberg) which attracted a full house to Carnegie Hall and excited no little thrill of interest.

The suite is in nine parts and all of them are charming. They have melody, sprightliness, and charm of orchestration. Far from his usual custom of employing huge orchestral means, Strauss in this suite used only thirty-six players and scored his music lightly and obviously with the desire to tickle the ears of his listeners. There are an overture, minuet, description of a fencing master, table music, and other subjects relating to the Moliere comedy, all of them treated with irresistible humor, daintiness, and orchestral piquancy and skill. The suite is bound to become popular, for its appeal is to the simple musical taste as well as to the expert musical connoisseur.

Mozart's "Haffner" serenade and Wagner's "Tannhäuser" overture comprised the other orchestral numbers. All of them were played splendidly and led by Mengelberg with his masterful skill, sympathy, and insight.

Rachmaninoff played his fine third concerto in virile and convincing style and was applauded to the echo.

MARCH 21

Marguerite Dana, Soprano

Marguerite Dana, soprano, made her New York debut on Monday evening, March 21, in a song recital at Aeolian Hall. Her voice is a soprano of excellent quality and big range, being particularly fascinating in the upper register. In addition, she revealed much intelligence and sense of tone color in the interpretation of her numbers. In short, Mme. Dana is a welcome addition to the list of New York's concert singers. Her debut proved to be a big success from all angles. The program was made up of four groups comprising a canonetta, Loew; "Aria di Poppea," Handel-Bibb; "If Thou Be Near," Bach; two Mozart songs, "The Violet" and "Warning"; four songs by Brahms, "To the Doves," "Lullaby," "The Vain Suit" and "My Heart and Soul Are Light and Gay"; "Le bonheur est chose légère," Saint-Saëns; "Clair de lune," Szulc; "Serenade," Poldowski; "Villanelle," Chaminade; "In the Night," Frederick Jacobi; "Morning," Mana-Zucca; "Hayfields and Butterflies," Del Riego; "Moonrise" (dedicated to Marguerite Dana), John Louw Nelson, and "Happiness," Hageman. All were sung in English except group three, in which her French diction was deservedly admired. She was particularly successful in the rendition of "Aria di Poppea," Handel-Bibb; Mozart's two numbers, Brahms' "The Vain Suit"; "Clair de lune," by Szulc; "Serenade," Poldowski, and "Hayfields and Butterflies," by Del Riego, which latter song had to be repeated. Of her closing group special mention must be made of the beautiful songs by Jacobi, Mana-

Zucca and Hageman. The large audience showed appreciation by bestowing liberal applause.

Floral tributes in large quantities, which covered the piano as well as the entire stage, were presented to the successful debutante. Particularly admirable accompaniments were played by Richard Hageman.

MARCH 22

Beethoven Association: Letz Quartet, Josef Hofmann, George Hamlin, Soloists

The artists participating in the concert of the Beethoven Association at Aeolian Hall on Tuesday evening, March 22, were the Letz Quartet, Josef Hofmann and George Hamlin. The program began with a fine rendition of the Beethoven quartet in B flat major, op. 130. It was fine, straightforward, tasteful Beethoven playing, with notable beauty of tone from all the instruments, especially in the cava-tina which precedes the final allegro, played with great spirit. George Hamlin, with the sympathetic assistance of Coenraad V. Bos at the piano, lent his splendid art to the interpretation of songs by Schubert and Schumann, in which the "Provenzalisches Lied" of the latter composer stood out with special effectiveness. Mr. Hamlin is an artist who is heard all too seldom in New York. For the final number, the Brahms quintet, Josef Hofmann joined his eminent personality to the Letz Quartet (Hans Letz, Sandor Harmati, Edward Kreiner, Lajos Shuk), the result being a most admirable performance of this fine work, for the Letz players were at their best and Mr. Hofmann had the fine taste not too greatly to intrude himself, as many a pianist does in playing with a string quartet.

National Symphony Orchestra: Renée Chemet, Soloist

Whether Richard Strauss of Beethoven was the bright spot of the concerts of the National Symphony Orchestra on March 22 and 23 will be a matter of individual taste. Beethoven's third symphony and Strauss "Death and Transfiguration" were given splendid readings by Mengelberg, and both are such remarkable compositions that one is at a loss to say which is best, if there is a best in music.

Renée Chemet, French violinist, was the soloist and played the gentle and pleasing Saint-Saëns concerto, op. 61, with much taste and spirit. She was enthusiastically received.

A huge basket of flowers was presented to Conductor Mengelberg during the concert March 22. He had previously especially distinguished the horn quartet, bidding them rise, following the scherzo of the Beethoven symphony; they well deserved the special applause.

Sascha Jacobsen, Violinist

Sascha Jacobsen gave a recital in Carnegie Hall on Tuesday evening, March 22, which, as announced on the program, was his farewell concert in New York preceding his European trip which is to keep him active professionally on the other side of the ocean for a period covering about eighteen months. The many friends and admirers of this master of the violin who turned out in large numbers were well repaid, for the artist played with an inspiration even foreign to himself. His rich, round and luscious tone, as well as marvelous technic and impeccable intonation, charmed everyone.

His big number, the concerto in B minor by d'Ambrosio, was produced in a highly artistic and finished manner, which gave the sterling violinist every opportunity to reveal his many strong points. In the first and last movements he employed fire and dash of an ingratiating order, while the beauty of his tone and poetic feeling were outstanding features of his playing of the andante. Other solo numbers were "Hymn to the Sun," Rimsky-Korsakoff-Franko; "Humoresque," York Bowen; prelude by Richard Strauss; "Hungarian Dance" in D minor, Brahms-Joachim; Spanish dance, Granados-Thibaud, and "Zigeunerweisen," Sarasate. Following his extraordinarily brilliant rendition of the "Zigeunerweisen," which closed the program, he gave several added numbers. The concert opened with Mozart's sonata in E flat.

Emanuel Balaban was the accompanist.

MARCH 23

Edwin Grasse, Violinist

Edwin Grasse, the violinist, composer and organist, assisted by Coenraad V. Bos at the piano, gave a recital March 23 at Germania Club ballroom, Brooklyn, which was attended by a large, distinguished and enthusiastic audience. From the first tone of the Brahms sonata, op. 108, to the ending of Mr. Grasse's own sonata, op. 14, the performers held sway over the audience. Each movement was received with great applause, it being an unusual performance. The same power is shown in Mr. Grasse's sonata as was conveyed in his interpretation. The second group was: "Chanson Louis XIII et Pavane" (Couperin-Kreisler); Brahms' waltz in A major, arranged by Hochstein; Brahms' Hungarian dance in G minor, arranged by Joachim; Grasse's "Waves at Play" and polonaise in C major. Each of these was interpreted with characteristic treatment which made a delightful combination. Brahms' waltz was repeated as an encore, and the "Waves at Play," a beautiful tone picture of swelling and receding waves of melody and harmony, was also repeated. The masterful rendition of the brilliant and vivacious polonaise made big effect. Mr. Grasse also played "Vogel als Prophet" (Schumann-Auer). The sympathetic and artistic accompaniments of Mr. Bos enhanced the tone coloring and effectiveness of the whole.

MARCH 24

Arturo Bonucci, Cellist

A remarkable young Italian cellist made his New York debut at Aeolian Hall on March 24 and won almost the entire New York press, although he was unheralded and unknown in this city before this appearance. His name is Arturo Bonucci and he comes from Bologna, where he is a teacher at the conservatory; he has a large European reputation, where he has played with some of the leading or-

COMPARE Fred Patton's Festival Season 1921

- March 27 Boston, Handel and Haydn
"Hora Novissima"
- April 1 New York Festival (reëngage-
ment), "Dream of Gerontius"
- April 2 New York Festival
"Requiem," Verdi
- April 4 Glens Falls, N. Y., Festival
"Hora Novissima"
- April 5 Glens Falls, Festival
"Requiem," Verdi
- April 11 Halifax, N. S., Festival (reëngage-
ment), "Messiah"
- April 12 Halifax Festival
Concert
- April 13 Halifax Festival (Truro per-
formance), "Messiah"
- April 14 Pictou Co., N. S., Festival
"Elijah"
- April 15 Pictou Co. Festival
Concert
- April 22 Fitchburg, Mass., Festival
"Damnation of Faust"
- May 4 Hartford Festival Chorus (reëngage-
ment), "A Tale of Old Japan"
- May 6 Pottsville, Pa., Choral Society
"Lochinvar"
- May 10 Lowell Festival (reëngagement)
"Fair Ellen"
- May 13 Greensboro, N. C., Festival (reëngage-
ment), "Samson and Delilah"
- May 14 Greensboro Festival
Orchestral Concert
- May 20 Keene, N. H., Festival (reëngage-
ment), "Requiem," Verdi
- Oct. Worcester, Mass., Festival (reëngage-
ment), "Pilgrim's Prog-
ress"
- Oct. Worcester, Mass., Festival
"Damnation of Faust"

A very limited number of en route dates open in April and May.

The Fred Patton Management
Haensel and Jones
Aeolian Hall - New York

chestrans, notably the Lamoureux Orchestra, with which he played about a year ago and created a sensation.

At his Aeolian Hall concert he gave an unusually interesting program: a concerto by Boccherini, sarabande and bourée for cello alone, several Haydn numbers, one of which included a cadenza by Bonucci himself, and a very brilliant and effective piece of writing; a group of smaller pieces of which the "Ariette Oubliée" of Debussy and the "Papillon" of Fauré had to be repeated, and two studies of his own for cello alone which served to exhibit his phenomenal technical facility. There were several additional encores at the close of the recital. He was accompanied in most effective manner by Frank Bibb, whom he insisted upon rising to bow his thanks for the applause which greeted the Chopin scherzo, op. 65, which has a difficult and prominent piano part.

Bonucci is a delightful artist. He possesses youth and enthusiasm, an all-embracing technique which overcomes the greatest difficulties with ease, a clear and limpid tone, and genuine musicianship which renders his interpretations effective. His bowing is fine, and his playing is free from exaggeration. During April and May Bonucci is engaged to tour with Geraldine Farrar.

MARCH 25

New York Philharmonic Orchestra: All-Wagner Program

Last but not one New York program of the season, Josef Stransky led his men at Carnegie Hall in Friday afternoon, March 25, through a large cross-section of Richard Wagner, the house being full, as it usually is when Meister Richard pitches the tune. "There were parts of 'Siegfried,' 'Rheingold,' 'Meistersinger,' 'Parsifal' and 'Götterdämmerung'—and perhaps one or two others that have escaped the writer's memory. Especially effective is Mr. Stransky's own arrangement of four sections from 'Götterdämmerung,' which was played at the very end of the program with the assistance of the only set of Wagner tubas in America.

Maurice Brown, Cellist

Maurice Brown, a young cellist, made his debut at Aeolian Hall on March 25 before a large audience which gave him a friendly reception. He played a sonata by Sammartini, a concerto by Jules De Swert, a set of smaller pieces, and Tchaikovsky's "Variations on a Rococo Theme." His playing indicated much native ability and talent, careful teaching, and a feeling of musical taste that promises much for his future career.

MARCH 26

Russian Cathedral Choir and Russian-American Orthodox Seminary Choir

Although not a large audience, it certainly was an appreciative one which listened to the concert of church and folk music given at Town Hall on the evening of March 26 by the Russian St. Nicholas Choir and the Russian-American Orthodox Seminary Choir. The Cathedral Choir, directed by Rev. Constantine Buketoff, consists of a body of men and women who have been exceedingly well trained, for the program presented permits of no instrumental accompaniments, the pitch being kept by the singers without any mechanical aid. The two numbers which seemed to be most appreciated by the audience were "Lord Have Mercy" and "Eh Ouhnem" (Volga Song), both of which had to be repeated. The Seminary Choir—all male singers under the direction of Demetrius Reshitar—was heard in one group of selections which included several ancient Russian chants and Cherubim Hymn from the Divine Liturgy. These numbers also were given without accompaniment. Mr. Buketoff was heard in several solos with piano accompaniment.

This concert was one of a series given under the auspices of the Commonwealth Centre to show what the peoples of the old world contribute to America's artistic life.

Metropolitan Museum of Art Concert

The last concert of the season by David Mannes and his orchestra of selected musicians was given in the Metropolitan Museum of Art on Saturday evening, March 26. An audience of enormous size gathered to pay homage to Mr. Mannes for the many happy evenings given during this as well as last year's concerts. Mr. Mannes probably has the distinction of having given pleasure to more people than was ever done before by any other symphony orchestra in any hall in New York, during so short a period. In addition to the pleasure derived from these concerts, the educational end was never overlooked by the popular conductor, whose success in combining the two, brought about a following which is highly gratifying.

The program offered by Mr. Mannes for the closing concert was made up of the March from the suite "Picturesque Scenes," Massenet; overture, "Der Freischütz," Weber; first movement from symphony in G minor, Mozart; prelude and Good Friday music (violin solo and orchestra), Wagner; overture, "Merry Wives of Windsor," Nicolai; "Old Russian Boatman's Song," arranged by Stravinsky; Spanish dances, Moszkowski; "Adagio Pathétique," Godard; waltz "Artist Life," Johann Strauss, and march "Pomp and Circumstance," Elgar, which is another proof that special care is exercised in their arrangement.

The sponsors of this series of concerts have every reason to be satisfied with the success achieved by Mr. Mannes, and deserve congratulations for the high ideals so satisfactorily carried out. The increased attendance at every performance proves that it requires the right man in the right place to enthuse and develop the masses. In the selection of Mr. Mannes to fill the post of conductor and artistic director, the sponsors showed excellent judgement. One looks forward with pleasurable anticipation to the continuation of this series of concerts for many years to come, and feels convinced they will continue to play as important a part in the educational development of thousands of future music enthusiasts as they have done so far.

Dohnanyi, Pianist

Dohnanyi was heard again in recital at Aeolian Hall on March 26 and confirmed the excellent impression made by him upon the occasion of his former appearances in

this city. He played two Beethoven sonatas, op. 57 (the Appassionata) and op. 110, giving interesting and original readings of both. The rendition of these works derived a particular interest for students of Beethoven from the fact that Dohnanyi is especially noted as a Beethoven player. The speed at which he took the first and last movements of the "Appassionata" was remarkable and added much to its brilliant intensity.

Schumann's "Etudes Symphoniques," which followed the Beethoven works, was given a traditional reading characterized by great warmth of tone and passionate intensity. It was a lovely interpretation of this most exquisite work.

To close the program the pianist played a group of six of his own compositions terminating with a brilliantly pianistic arrangement of the waltz from Delibes' ballet "Naila." Dohnanyi is a splendidly gifted composer. He has ideas, he has technique, he has a deep and thorough knowledge of harmonic and contrapuntal possibilities, and he has an assured good taste which has not been led astray by the experiments of the moderns. Many of his compositions are highly difficult feats of pianistic virtuosity, but all of them are melodic and all of them should prove grateful to the concert pianist as additions to the usual repertory.

MARCH 27

Nina Koshetz, Soprano

Nina Koshetz, the Russian soprano, gave her first New York public song recital at the Town Hall on Easter Sunday afternoon, and had the first opportunity to demonstrate at length the fascination of her art—for it is a fascination that wins her the plaudits of her audience and constant demands for repetitions and extra numbers. It is her personality that counts, her temperament. To call Mme. Koshetz a "singer" is not to tell half the story. She sings well; she has an acceptable voice; but what brings the success that is always hers is that she really seems to live the songs that she sings and has the ability to make her hearers live them with her.

Her program included a thoroughly interesting Russian group, in which two songs by Lazare Saminsky, a composer who is just becoming known here, were given for the first time, "Die Nacht" in Yiddish, and a decidedly original "Berceuse Hébraïque," with a Spanish-Hebrew text. "Devotion," said to be Scriabine's only song, the MS. belonging to Mme. Koshetz, was effective, as were Medtner's "By the Way" and two Rachmaninoff songs—"A Dream" and "Dissonance." There were two songs without words, Barlow's "Notte Espagnole" and Prokofiev's "Song without Words." (Everybody's doing it, now that the Rachmaninoff's "Vocalise" made a hit.) There were a great many other and varied items on her program—arias from Rimsky-Korsakoff and Moussorgsky; airs by Handel and Mozart—she had to repeat part of the latter; and songs by Brahms, Lalo, Debussy, Glinka, and Frank Bibb, who accompanied her with fine taste and sympathy throughout.

Pietro Yon, Organist

Pietro Yon gave an interesting organ recital in Aeolian Hall on Sunday afternoon, March 27, when he again demonstrated, as he has done many times before, that the organ as a solo instrument is unnecessarily neglected.

The program comprised, besides four compositions by the concert giver, works by Bach, Ungerer, F. de la Tombelle, E. Bossi, and Boex.

Mr. Yon is a concert organist par excellence. His unusual finger technique, as well as the grace and dexterity he employs in pedalling, are only some of the important features of his performance. His ideas in tone combinations, registration, and balance are unique, musicianly and fascinating.

The program opened with Mr. Yon's Sonata Chromatica (which is considered his most pretentious composition). This was followed by a beautiful lullaby, "Frère Jacques," by J. C. Ungerer; Bach's famous fantasia and fugue in G minor, closed Part I of the program, which Mr. Yon rendered with much dignity and intelligence, bringing out every detail of the great master's ideas.

Part II contained "Fantasie sur des Noels," F. de la Tombelle; "Ave Maria," E. Bossi; "Marche Champêtre," Boex, as well as three works by P. A. Yon—"Echo," "Humoresque" No. 2, and second concert study (by request).

On the rendition of these numbers, which call for various moods, the recitalist showed his remarkable versatility. He received liberal applause and at the conclusion of the concert was obliged to give three added numbers, the most important of which was "The Resurrection of Christ," by Laurenti, and his own "Christmas in Sicily."

Titta Ruffo, Baritone, and Alfred Mirovitch, Pianist

It was so summerish that even the great name of Titta Ruffo, with Alfred Mirovitch, the pianist, for an added attraction, did not suffice to fill the Hippodrome more than two-thirds full on Easter Sunday night, when the two artists gave a joint recital. Ruffo sang arias from "The Masked Ball," "The Barber of Seville," and "The Demon," as well as the Rossini tarantella. The crowd made up in enthusiasm what it lacked in numbers and Ruffo, all smiles, gave several extra numbers. It liked the playing of Mirovitch, too, and applauded him heartily for a program that included the Bach-Tausig toccata and fugue, several short Chopin numbers, the Wagner-Liszt "Liebestod," Liszt's "Liebestraume" and the Rubinstein waltz caprice, the latter done with true bravura.

New York Philharmonic Orchestra

The final concert of the season by the Philharmonic Society of New York, Josef Stransky, conductor, was given in Carnegie Hall on Sunday afternoon, March 27. The program was made up of "request" numbers comprising the overture "Oberon," Weber; Schubert's symphony in B minor, "Scheherazade," Rimsky-Korsakoff, and prelude, "The Meistersingers," Wagner.

Upon entering the stage Mr. Stransky was greeted with prolonged applause. Following the Schubert symphony he was presented with a large laurel wreath, and at the close of the concert, after being recalled innumerable times, he made a short speech thanking the audience for its support during the past season, and expressing happiness at the thought of again conducting part of next season's concerts.



ERIKA MORINI

Opened the Fortieth Annual Messiah Festival at Lindsborg, Kansas, on March 20th and was given

"THE GREATEST OVATION EVER RECEIVED BY A FESTIVAL VIOLINIST."

—Headline in Kansas City Times.

(From Kansas City Times, March 21, 1921)

Lindsborg, Kas., March 20.—The "Messiah" Festival opened here today with the largest attendance in its history, which covers a period of forty years. The attendance reaches the north and south boundaries of the United States; the Dakotas and Texas are represented, and all the states in between. A party of five motored seven hundred miles from Round Rock, Tex., to the festival, arriving at noon today.

The advance sale of seats for this afternoon's concert covered all the expenses for the entire eight days of the festival, and that in spite of the fact that strictly pre-war prices were charged. The recital this afternoon was Erika Morini's seventh in America, and her third west of New York.

The girl looks younger than 17 years, at least two years younger. With her red silk frock to her knees, the almost shy manner of a child, and a face both young and old, noncommittal yet full of uniqueness, she presents a puzzling picture.

Suggests The Mona Lisa

"How like Mona Lisa," exclaimed Hagbard Brase, "Messiah" conductor, who never had heard the comparison suggested.

Her playing is even more nearly perfect than the comparison suggests. In it there is something of the stature of Ysaye, which makes you think music must truly be the universal language. At the same time there is that bell-like tone that Kreisler uses. Although she confesses she prefers Kreisler to all the other violinists, her style is rich and individual and by no means imitative.

She never strives for effect, is never theatrical, yet it is doubtful whether anyone delivers the Schubert-Wilhelmj "Ave Maria" with the warm and flowing tone she uses. Her rhythm is compelling; full of the force and vitality of youth.

The Sauret cadenza, played with the Paganini concerto in D major, was taken at a terrific speed, and the Bach gavotte which followed, was played faster than anyone else plays it. A Chopin nocturne was full of the essence of poetry, and helped earn her an ovation greater than has been accorded any other of the festival violinists. She was five times recalled after one piece, and twenty or more times throughout the program.

Morini did not play the Maud Powell violin because it is, at least so far, too large for her. She is accompanied on the trip by her Italian father, who has not a word of English, and her very Viennese sister, Alice Morini, a former wunderkind of the piano, who furnishes peculiarly personal accompaniments for Erika.

Her Normal Girlish Reactions

Erika often falls in love.

"Oh, very often," she said, "but like a butterfly, never so very long at the one place. The last—he's a movie star. No, I never have seen him, but his picture I have cut out and saved. But to my violin I always return; it is trust of all."

Her English is attractive, but sketchy, which may be well understood when it is remembered that eight weeks ago she knew not a word of the language.—M. K. P.

In America All Season 1921-1922

Management:

Metropolitan Musical Bureau
33 West 42nd Street, New York City

Practical Light Opera Training Foundation for Artistic Career

So Says Kate Condon, Who Stresses Equal Importance of Dialogue, Singing and Dancing in New York School of Light Opera—Work Endorsed by Leading Producers

"Most of your pupils are training for musical comedy and light opera. What was your reason for specializing in this particular branch?" the writer asked.

"I know that practical work in the Gilbert and Sullivan operas, and even our modern musical comedies," said Miss Condon, "prepares a singer for the greater demands of the grand opera career. Most students firmly believe they are destined to be operatic stars, and there are many teachers who encourage aspirants with this delusion, when fundamentally the voice may not be qualified for the task. Naturally, however, any position other than with an opera company will not satisfy them. What is the result after years of study? They become failures, and you know that in many cases the sacrifice 'back home' has been terrible. I met just such a type while in Paris coaching with Jean De Reszke. For thirteen years this woman had studied with various teachers. She declared to me that she herself would know when she was fully prepared to enter grand opera. So far as I have heard she is still preparing, her youth has gone, and the result has been a perfect failure. Let young singers give their voices and talents a fair trial in the lighter work, and if operatic material is there, it will quickly be discovered in this preliminary development."

"I can illustrate my theory by many of our most popular artists, who owe their rapid progress to singing first roles in grand opera directly to their experience on the light opera stage or even in vaudeville. They possess an assurance, a grace, that no other training gives. Schumann-Heink owes much to her years of singing operetta. I am sure it was there that she acquired her irresistible smile, which makes her audiences love her. Then, too, she knows her comedy, and when necessary can inject it into her recitals or operatic roles. Compare the two types of singers—the one who enters a grand opera company, with just a good voice and little experience, to the one who is engaged from the other branch of the singing profession! And note which one it is who, with intensive coaching—for this is all they will need—steps into first roles and remains for years 'as among those present.' I think it is infinitely more satisfactory to perfect one's self for the concert, light opera, musical comedy, vaudeville, and the very artistic singing heard at the picture houses, than to insist upon a grand opera career, when the voice is unfitted for it, thereby becoming a fifth rate opera singer."

"My work appeals directly to the practical students who wish to get ahead in their careers, and at the same time earn sufficient money while perfecting their art. The plea everywhere is for a pretty quality of voice for musical comedy or light opera. You will try out dozens of singers before you find one who could sing Patience, for instance. New York producers always need good voices, and are willing to pay excellent salaries. But it is the combination—pretty quality, enunciation both in singing and dialogue, together with some knowledge of dancing. There are hundreds of beautiful voices, but in most cases singers cannot dance, and when it comes to speaking the dialogue they are lost. When one is engaged by a Broadway producer there is little time to teach the proper way to speak the lines in the play, much less the dancing, so if they have not been well schooled in the fundamental principles of both there is small chance for success."

"Here is a typical example—a young singer who had been associated with many operatic ventures and was known to possess a very beautiful voice, but somehow who failed to be particularly successful in her chosen field, was engaged by a Broadway manager for a big operetta production. When rehearsals began there was war. The result was that she almost lost the part. By calling in a dramatic coach, a dancing master, and working day and night, she was finally able to get a little out of the role. The ingenue, who had had a few seasons of training in an operetta, walked away with the honors, although she had but one tiny song, and a very small part to do it with. The stage manager who told me of this laughed and said: 'There's a would-be operatic star who will be wiser and a better singer at the end of the season.'"

"The singers at the picture houses have the right idea. There they achieve an artistic development which will be worth everything to them later. I know of one who is looked upon as operatic material, and I expect to hear of

an engagement with one of our leading organizations very soon."

THE POPULAR IDEA.

"Do you think your idea is the popular one?" the writer asked.

"Absolutely! The most serious minded teachers are preparing their students to earn a living with their voices, and if the opportunity arises they will be ready, after proper coaching, to assume any suitable operatic role."

"Another big field is that of the understudy. It is the common belief that by watching a star play a part time and again, another can go on with success. This is not so."



KATE CONDON,
Head of the New York School of Light Opera.

Many an excellent opportunity has come, but the singer, having failed to master the rudiments of dialogue and dancing, fails. The call for the understudy is without warning, and at the most unexpected moment. The stage manager has no time to rush to the rescue, and unless there is training back of the mere memorizing of the part the understudy cannot make a success, even though there may be a beautiful voice."

"You have heard a great deal lately about the Tiller girls. The first unit sent to America was for Fred Stone's show, 'Tip-Top.' Do you know who they are? They are pupils from the Tiller school in London—a school that specializes in training chorus girls. Their diction is excellent, they are beautiful dancers, and they have been a big success here this winter. I understand that several additional units have been engaged for various fall productions. These girls are said to command more money than our own chorus girls, and why? Because they are trained; each one is an artist in her work and at a moment's notice can assume a part. Why should American girls permit chorus girls to be imported at twice their own salaries just because they have well trained voices, excellent diction, and also are good solo dancers. There is no reason why, after a season in a school like mine, that the American girls shouldn't go out and be able to make just as much money or more than the foreign girls. Although they call themselves chorus girls, in many cases they are embryo light opera singers. My pupils must have one lesson a

week in dialogue, and not less than two in singing and dancing. Without the combination I can promise but little."

All this is of great interest, for the development of some of our future stars may be found here. Who is more capable of judging the situation than Miss Condon? Her training has been with the best masters of the world. Her career includes seasons in grand opera, in concert and light opera. She has sung the leading roles in some of our biggest productions. During the season of the Society of American Singers under the direction of William Wade Hinshaw, she was one of his principal artists. There is not a singer today better known to New York producers than Kate Condon, and many of the most prominent have written letters congratulating her on the establishment of the New York School of Light Opera. Many have voiced a willingness to consider any pupil whom she pronounces ready for their work. Students from all over the country are turning to the practical side of the profession with a bigger and broader vision for the opportunities that will surely come. Miss Condon's beautiful studio is located at 46 West Eighty-fourth street. Dancing is taught by a competent master at another studio which is ideally arranged for such classes. M. J.

Namara a New Film Magnet

How many opera and concert goers are there who know that Marguerite Namara, the beautiful young soprano, who has scored heavily everywhere she has sung this season in many and sundry places, is the same beautiful Marguerite of the screen?

New York—that is, "tout le beau monde" that could crowd into the Manhattan Opera House for the last performance of the Chicago Opera season—saw and heard Namara recently when she achieved such a distinct personal success as Micaela in "Carmen."

Namara is soon to make a new picture in California. The scenario was written especially for her by her husband, Guy Bolton, a most successful playwright. She will return to New York the latter part of April and sail on the steamship Adriatic for England and France to fill operatic and concert engagements. But the last of Namara for the current year has not been heard. The picture she is to make will be released this summer.

Ovations for Elman in Japan

The Hurok-Strok Musical Bureau, managers of the Far East tour of Mischa Elman, celebrated Russian violinist, are in receipt of a letter from him from which the following excerpt is quoted:

My first concert in Tokio was one of the greatest successes I have ever had. I could not believe that I was playing before an audience which possessed, as it is said, a musical education and culture so vastly different from our own. When I entered upon the stage the reception they accorded me lasted fully five minutes and throughout the entire program they listened with the absorbed attention of any European audience. I felt in perfect accord with them. The applause after each number was immense. At the conclusion of the concert they presented me with a large number of laurel wreaths and three most beautifully designed silver loving cups for prosperity and happiness.

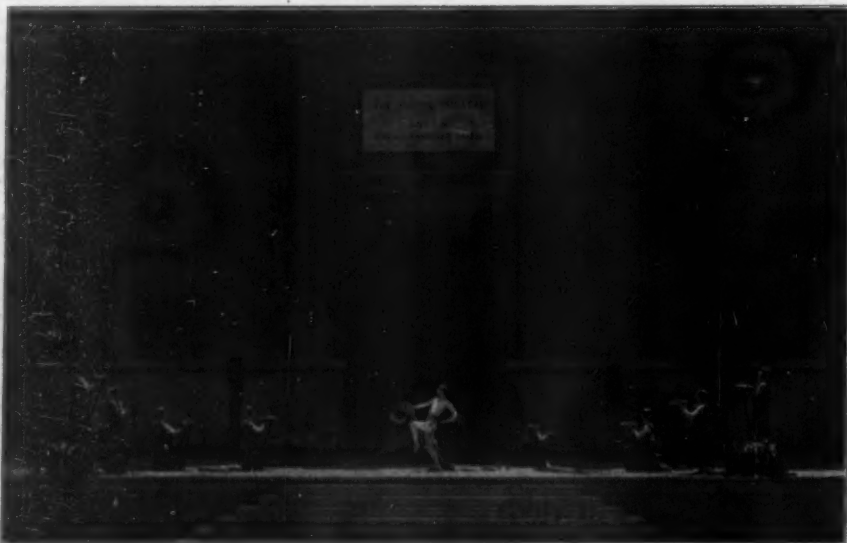
All the five concerts are already sold out and Mr. Strok is arranging to give three more. Everywhere I go, I am given a royal reception and the newspapers write that my coming to Japan marks a new epoch for them. I am tremendously delighted with the Japanese people, their quaint and curious customs which are so startling to Occidentals. (Signed) MISCHA ELMAN.

Kansas Musicians in Grove's Supplement

Four Kansas musicians have biographical notices in the new American supplement of Grove's Dictionary of Music and Musicians. They are the composers, Carl A. Preyer and Charles S. Skilton, both of the University of Kansas at Lawrence; Harold L. Butler, dean of the School of Fine Arts in the same institution, and the composer and violinist, Arthur Uhe, of Bethany College at Lindsborg, the home of "The Messiah" festivals. Other musicians long identified with Kansas are Arthur Nevin and Thurlow Lieurance, composers, and Harold Henry, pianist. Five of these seven names are associated with the State University at Lawrence.

Two Quail Artists in Recital

Rosa Simon, one of the artist pupils of Elizabeth Quail, presented an interesting program in New Bedford, Mass., recently. Evelyn Finn, another pianist from the Quail studios, gave a recital at St. Mary's School, Peekskill, N. Y., on the evening of February 26.



In the Greek Theatre at Berkeley, California

TED SHAWN

AMERICAN MAN DANCER

In CONCERT, Sept. 15 to Dec. 15, 1921

With a concert pianist and two assisting dancers

An Entire Church Service in Dance Form
Music Visualizations

Costume Dances—from Barbaric to Romantic

Management: HARRY H. HALL, Care of Musical Courier, New York City

COMING FESTIVAL ANNOUNCEMENTS

Emporia, Kan.

Emporia, Kan., March 23, 1921.—The seventh annual May music festival of the College of Emporia will occur on May 3 to 6. Among the artists engaged is Florence Macbeth, soprano, accompanied by George Roberts at the piano; Eddy Brown, the American violinist, in recital on May 4, accompanied by Josef Bonime. On the college four manual organ E. Stanley Seder, of Chicago, will give a recital, assisted by a boy soprano soloist. A performance of "The Geisha" is also under preparation by the College Opera Society, employing a cast and chorus of forty and the college orchestra of twenty; this is under the direction of Daniel A. Hirschler, dean of the School of Music. The choral work, Mendelssohn's "Hymn of Praise," will also be sung by the Oratorio Society. This festival has become an established institution in this part of the State.

Fort Hays, Kan.

Hays, Kan., March 24, 1921.—From May 1 to 8 will take place the third annual music festival week of the Fort Hays Kansas Normal School, Hays, Kan. The opening concert will be given Sunday afternoon by Eddy Brown, violinist, and in the evening the Festival Chorus will sing "The Creation." The following Sunday afternoon Rosa Ponselle will give a recital, and in the evening the chorus will be heard in "The Messiah." Throughout the week there will be two musical programs daily. The soloists will be Myrna Sharlow, soprano; Ernest Davis, tenor; Edna Swanson Ver Haar, contralto; Louis Kreidler, baritone; Helen N. Wilson, soprano; the Fort Hays Normal Glee Club, under the direction of Henry Edward Malloy; Clara Louise Malloy, violinist; Henry Edward Malloy, baritone; Walter B. Roberts, organist; Lucille Elizabeth Felten, pianist; Lillie L. Lee, reader; students of the department of music. On Saturday afternoon there will be a mixed chorus contest open to high school mixed choruses. There will be three prizes, and every contestant will be admitted free to the Saturday and Sunday concerts.

Kalamazoo, Mich.

Kalamazoo, Mich., March 15, 1921.—Marie Sundelius, soprano; Jeanne Gordon, contralto; James Goddard, bass, and Paul Althouse, tenor, are the soloists now under contract for the annual May festival to be held in Kalamazoo, May 17 and 18. Mme. Sundelius and Mr. Althouse have both made successful appearances in former festivals. The Chicago Symphony Orchestra, under the direction of Frederick Stock, has been engaged for this year's concerts.

The opening concert of the festival will be given by the Chicago Symphony Orchestra, with one or more artists as soloists. The concert to be given on the afternoon of the second day will be a presentation of "Alice in Wonderland" by the children's chorus, with orchestra accompaniment, the balance of the program to be in the hands of Mr. Stock and his orchestra. Leoti Combs, the supervisor of music in the Western State Normal Training School, is instructing the members of the children's chorus, and will direct this work at the festival concert. The Kalamazoo Choral Union, with a chorus of about 300 voices, is holding weekly rehearsals in the big gymnasium of the Western State Normal College under the capable training of Harper C. Maybee. The work being prepared for the third festival concert, which will be given by the orchestra and

chorus, with four Metropolitan Opera stars, is Verdi's "Requiem."

With the success of the May festival practically assured, the officers and directors of the Kalamazoo Choral Union feel that the city's musical season has been an unusually successful one. Mabel Garrison, Louis Graveure and Albert Spalding have given remarkably enjoyable concert recitals in Kalamazoo this year.

Mt. Pleasant, Mich.

Mt. Pleasant, Mich., March 25, 1921.—The annual May music festival will be held this year on May 16, 17 and 18, and will have for its soloists Olive Kline, soprano; Edna Swanson Ver Haar, contralto; Lambert Murphy, tenor, and John Quinn, baritone. The Baal choruses and recitatives from Mendelssohn's "Elijah," and "Gallia" by Gounod; selections from Gluck's "Orpheus," the prayer from Mascagni's "Cavalleria Rusticana," as well as other large choral numbers, will form the body of the festival program. In addition, each of the soloists will be heard in groups of solo numbers. Mr. Murphy will give an entire recital on the second evening.

J. Harold Powers, of the Normal faculty, will conduct. G. Davis Brillhart is to be the accompanist.

Syracuse, N. Y.

Syracuse, N. Y., March 26, 1921.—The Syracuse Music Festival Association has announced the dates for the music festival as May 2, 3 and 4 in the Keith Theater. The Cleveland Symphony Orchestra, Nikolai Sokoloff conductor, will appear at all five recitals, and the festival chorus under the leadership of Prof. Howard Lyman will appear at each evening concert. The children's chorus is rehearsing under the direction of Prof. John J. Raleigh, musical conductor in the public schools. The soloists announced include Lucrezia Bori, Marie Tiffany, Marguerite d'Alvarez, Lambert Murphy, Reinald Werrenrath and Harold Bauer.

Newark, N. J.

Newark, N. J., March 28, 1921.—May 6, 7, 9 and 10 will be the dates of the 1921 Newark (N. J.) music festival, which is to be held at the First Regiment Armory, under the direction of C. Mortimer Wiske. Margaret Matzenauer, Christine Langenhan and Duci De Kerekjarto are the artists announced for the first concert, Friday evening, May 6. The following evening the program will be presented by Evelyn Scotney, soprano; Mario Chamlee, tenor; John Powell, pianist; Ada Tyrone, soprano; Charlotte Peege, contralto, and Harold Land, baritone. Monday evening, May 9, Rosa Raisa, Cecil Arden and Giacomo Rimini will sing, and Rosina Galli, premier dancer of the Metropolitan Opera Company, assisted by Giuseppe Bonfiglio and her own corps de ballet of thirty-six, under the direction of Giuseppe Bamboscheck, of the Metropolitan, will appear. Among the numbers to be given will be the finale of the second act of "Aida," with stage band, trumpets, chorus of 1,000, orchestra, etc. The program on the final evening, May 10, will show what Newark and the surrounding cities can do. Four soloists will be selected by competition, nine well known music societies will compete for prizes, and the Newark Symphony Society will play.

English ballads and will appear in costume. Because of the demands made upon her time by pupils and as accompanist for Mr. Bispham, this is one of the few concerts in which Miss Harford has consented to assist. She will play her own accompaniments.

Curtiss Sings for Washington Arts Club

On March 6, Caroline Curtiss, soprano, furnished an interesting program for the Washington, D. C., Arts Club.

"SMILIN' THROUGH"

The Song They Wrote a Play Around.

Words and Music
by Arthur A. Penn.

Published by M. Witmark & Sons



The audience was most appreciative, liking especially several Debussy numbers, "Sweet Suffolk Owl," Buzzi-Peccia, and "Swans," A. Walter Kramer. At the conclusion of the program Miss Curtiss was recalled again and again until she sang two additional numbers by Liza Lehmann and Pearl G. Curran. Other recent Washington dates filled by



CAROLINE CURTISS,
Soprano.

the soprano include an appearance at the Twentieth Century Club on March 3; two engagements at the Fairmont Seminary, March 5 and 10; at the Congressional Club, March 11, and at the Washington Club, March 29. A future concert in the capital city will be on April 8, when Miss Curtiss will appear at a joint meeting of the Rubinstein and Friday Morning Music clubs at the Knickerbocker Theater.

Bauer a Festival Favorite

Harold Bauer, the pianist, has been booked for the Syracuse (N. Y.) and Springfield (Mass.) Festivals in May.

"EVERYONE SHOULD UNDERSTAND SOLFEGGIO"

So Declares Hans Hess, the Cellist, in Interesting Interview

Hans Hess, who is one of the artists whom Chicago is proud to claim, was interviewed recently by a MUSICAL COURIER correspondent, and asked for some facts regarding his work.

Excessively modest and retiring, it is a difficult matter to get Mr. Hess to talk about his own success, but when unwittingly the writer mentioned the subject of Solfeggio, the cellist waxed enthusiastic regarding this phase of music. It is a subject which has been only lightly touched upon in America, and so Mr. Hess' remarks are interesting enough to be presented here.

"Solfeggio is a study that every one, whether artist or student, should thoroughly understand," said he. "If they could only realize what an immense help it would be in the furtherance of their musical career, I am sure all who are interested in music would eagerly embrace the opportunity of becoming acquainted with this subject."

"First, it teaches the absolute knowledge of intervals; it also teaches you sight reading, absolute pitch, and it acquaints you with every possible rhythm. Of course, the system in its entirety is quite intricate, for besides the subjects I have mentioned you have also to study transpositions and manuscript reading. Although it is one of the ground work studies in all European conservatories, especially in the Latin countries, it seems to be almost an unknown quantity in America, or at least in its infancy. It is certainly one of the utmost importance, especially for orchestral players, because they are so often called upon to transpose parts at sight."

There are some excellent teachers of this system in America, but for the most part they seem to be comparatively unknown. The American student is in too much of a hurry as a general rule; one hardly begins to learn the rudiments of the art, than he wants to see the end in sight. If they could only be brought to realize that they can obtain right here what they seek in European conservatories; that it is only the thoroughness with which they are schooled in Europe that brings the results they think they cannot obtain in this country, and that they could accomplish the same ends here if they would work as systematically, then a great step in musical development would be gained for America and a higher standard of art would be much more general.

Emily Harford to Assist at Concert

Emily Harford, pianist and singer, who is well known to concert goers as the accompanist for David Bispham, the eminent baritone, will be the assisting artist at the April concert of the Young Women's Christian Association Orchestra at Lexington avenue and Fifty-second street, New York. Miss Harford has arranged to sing several old

Lexington Theatre

51st ST. AND LEXINGTON AVENUE

Ten Weeks of GRAND OPERA

LEOPOLDO MUGNONE, Conductor

ORCHESTRA 65—CHORUS 75—COMPLETE BALLET
NEW ARTISTS SPECIALLY ENGAGED IN ITALY

OPENING GALA PERFORMANCE "AIDA"
THURSDAY, MARCH 31, 1921

Prices \$5 to \$1—plus 10% War Tax

ITALIAN LYRIC FEDERATION, INC.

ALFREDO SALMAGGI, Artistic Director



Los Angeles Tribune, Jan. 5, 1921:

Miss Fitziu's voice is a most pleasant one to hear. Imbued with POWER, DRAMATIC TEXTURE, RANGE, ACCURACY, it is adapted well to the breadth of the Cho Cho San part.

Los Angeles Times, Jan. 10, 1921:

OF MAJESTIC, PERSONAL DIGNITY, Madame Fitziu's voice is in quality and power to suit her appearance, and in the great aria from "La Bohème," "Mia chiamano Mimi" of the first act, her voice rose with sustained melody and LEGATO SWEETNESS throughout the sweeping phrases of its finale.

Los Angeles Express, Jan. 5, 1921:

Anna Fitziu is a GLORIOUS VOICED Cho Cho San and her singing in "Madame Butterfly" Saturday afternoon was one of the most enjoyable features of the engagement of the San Carlo Grand Opera Company.

San Francisco Chronicle, Jan. 25, 1921:

Anna Fitziu is one of the most VOCALLY AND PERSONALLY CHARMING of Florias. Miss Fitziu has the qualities that magnetize the favorable omens—a fresh and flexible voice that is opulent in color and ever dependable in timbre, a temperament readily responsive to emotional currents, a mimetic art finely fashioned in gesture and facial play, and pulchritude of face and form.

San Francisco Examiner, Feb. 25, 1921:

Tall and regal in her bearing, with a lithe grace and an endowment of DRAMATIC FIRE AND EMOTION, she was "Floria" to the life.

The Bulletin, San Francisco, Feb. 25, 1921:

HER ACTING WAS SUPERB and was in itself a treat to those who appreciate correct pantomime gesture and the expression of human emotions.

The San Francisco Call and Post, Feb. 1, 1921:

Miss Fitziu sang with all her CLEVERNESS AND BRILLIANCE and, particularly in the second act, was

ANNA

A few characteristic excerpts from critics of the West, con

delicately effective in her acting. Her entrance was accurately pitched, and her singing of "un bel di" was the high point of the evening's performance.

The Daily News, Feb. 1, 1921:

Anna Fitziu was star of the performance, and STAR BY RIGHT OF SPLENDID SINGING, a fine impersonation of the hapless Japanese wife, and great personal beauty.

The Bulletin, San Francisco, Feb. 1, 1921:

The perfect tribute—the audience silent, subdued, misty-eyed on the way out, after the greater part had dissolved in tears. Anna Fitziu gave a MAGNIFICENT PERFORMANCE, singing with a beauty and flexibility that fulfilled the highest requirements, and acting with a delicacy and restraint and pathos that touched the deepest sensibility.

The Bulletin, San Francisco, Feb. 1, 1921:

The "Thais" of Miss Fitziu can best be described as "gorgeous." In appearance, in her singing and acting, this artist gave a portrayal of the Greek courtesan which LEFT NOTHING TO BE DESIRED.

The Post-Intelligencer, Seattle:

FITZIU PLEASURES IN PUCCINI WORK

Anna Fitziu's vocal artistry, revealed in the title rôle of Puccini's "Madame Butterfly," won enthusiastic approbation. Her singing was of a quality to merit the warmth of appreciation it evoked.

MISS FITZIU'S VOICE IS VOLUMINOUS, EVEN THROUGHOUT ITS WIDE RANGE, AND OF AN UNVARYING SWEETNESS.

The guest artist's version of the trite but always affective aria, "One Fine Day," so captivated her hearers that the APPLAUSE THREATENED TO "STOP THE SHOW," as they phrase it in musical comedy circles.

The Seattle Star:

ANNA FITZIU SCORES IN "MADAME BUTTERFLY"

An appealing "Madame Butterfly," with a rich, sweet voice, was Anna Fitziu, world-famed American prima donna.

Miss Fitziu was EXQUISITE at times in her spirited interpretation of the difficult rôle, and twice during the evening the audience, which crowded the Metropolitan to capacity, pleaded in vain for repetitions.

Miss Fitziu's voice is captivating. IT HAS THE SWEETNESS OF THE TWITTERING BIRDS AT DAWN AND THE POWER TO THRILL WITH ITS SURE VOLUME AND CLEARNESS IN THE DRAMATIC CLIMAXES OF THE OPERA. In addition, she has a charming, winsome personality. It was her introductory appearance before a Seattle audience and it may be said that SHE WON A LASTING PLACE IN THE HEARTS OF SEATTLE MUSIC LOVERS.

Seattle Times:

ANNA FITZIU TRIUMPHS

MISS FITZIU IS AN ARTIST POSSESSED OF A VOICE OF VIBRANT RICHNESS AND COLOR AND FINE VOLUME that she uses unsparingly, but with discriminating sense of dramatic values. HER IN-

**Exclusive
CONCERTS, REC
FORTU
Aeolian H**

FITZIU

the press comments of the principal
concerning this season's tour

INTERPRETATION ALSO PROVES HER AN ACTRESS AS WELL AS A SINGER. The duet at the close of the first act sung by Miss Fitziu and Giuseppe Agostini won sustained applause, and Miss Fitziu's second act aria, "Un bel di vedremo," brought the SINGER AN OVATION THAT THREATENED TO INTERRUPT THE PROGRESS OF THE TRAGIC STORY in which she was the central figure.

The Tacoma News Tribune, March 8:

TRIUMPH FOR MISS FITZIU

(By Bernice E. Newell)

ANNA FITZIU FAIRLY RE-CREATED THE RÔLE OF CHO CHO SAN MONDAY NIGHT AT THE TACOMA THEATER WHEN SHE APPEARED IN THE SAN CARLO GRAND OPERA COMPANY AS GUEST ARTIST IN "MADAME BUTTERFLY" for the opening of the opera engagement.

Added to a VOICE OF WONDERFUL RICHNESS AND VOLUME, practically FLAWLESS IN TONE AND FULL OF DRAMATIC COLOR, Miss Fitziu possesses all the requisites of the capable actress, which are so necessary to make "Butterfly" a vital and compelling part, and HER

SPLENDID PERFORMANCE lifted the rôle of the unhappy little Japanese maiden out of the pitiful picturesqueness that sometimes is its chief characteristic, and invested it with a power and vitality THAT HELD THE AUDIENCE IN A CLOSE GRIP AND KEPT EVERYONE SPELLBOUND from the first appearance of the brilliant figure until the tragic close of the opera.

It was a great Fitziu triumph, and the artist was given many curtain calls, Tacomans remembering her brilliant concert in the Tacoma Stadium last June, and eager to

show her the appreciation due her for the measure of her gifts, which came unstinted to thrill and delight.

The Morning Oregonian:

(By Joseph MacQueen)

"Thais," was the attraction offered by the San Carlo Company at the public auditorium last night. It scored a big success with Anna Fitziu in the title rôle. Miss Fitziu, an American girl, born in Virginia, REACHED HEIGHTS OF DAZZLING ARTISTRY, BOTH AS AN ACTRESS AND SINGER, in her portrayal of "Thais." She looked the part of "Thais" as a living picture.

The Oregon Daily Journal, Portland:

"BUTTERFLY" STORY GRIPS OPERA AUDIENCE

(By J. L. Wallin)

In recent years Cho Cho San has been interpreted mostly by native Japanese singers with great success, largely because it was so natural for the dainty ladies of Nippon to act the part, but none of those who have sung it have succeeded in imparting the dramatic power of Miss Fitziu, and her performance was something new and different. That the audience liked it was readily indicated by the STORM OF APPLAUSE THAT FOLLOWED EACH CLIMAX. HER RADIANT VOICE IS OF BEAUTIFUL QUALITY, DARKER THAN THE USUAL LYRIC, yet of such wide range and evenness that it matters not HOW HIGH OR HOW LOW THE MUSIC IS SCORED.

SCORES TRIUMPH AFTER
TRIUMPH—as leading
artist with the

San Carlo Grand Opera Co.

San Francisco Call:

ANNA FITZIU STAR IN "JEWELS OF MADONNA"

Anna Fitziu, as Maliella, added to her hosts of admirers BY HER SPLENDID VOICE AND HER FINISHED ACTING.

The Vancouver Daily World, March 3:

MME. FITZIU SCORES BIG TRIUMPH IN PUCCINI OPERA

With a lady in the title rôle of great dramatic and singing power, who gave an interpretation of Cho Cho San that will be remembered for many a day, the success of the performance was largely assured. Anna Fitziu acted and sang her way into the affections of her audience, SO THAT OVATION AFTER OVATION WAS GIVEN HER. A SUPERB, WARM, FULL AND LUSCIOUS SOPRANO HAS MISS FITZIU, that fears no demands of extremes of compass, nor anything that lies between and the great proof of her artistry was a beautiful half-voice quality of fascinating timbre. Such a combination is not often met with in sopranos of such great power as Miss Fitziu, and this alluring mezzo voice stamped her an artist more than the other great things she did. Perhaps her greatest success was in the intense "Un Bel di Vedremo."

Management
ALS AND OPERA

GALLO

New York



MUSIC ON THE PACIFIC SLOPE

HOFMANN IN LOS ANGELES
TWICE WITHIN A WEEK

Gardner Composition Heard at Philharmonic Concert—
Reed-Donahue Recital—Excellent Performance of
"Iolanthe"—Oratorio Society Presents Hadley
Work—Noack Quartet's Fourth
Concert—Notes

Los Angeles, Cal., March 6, 1921.—To surpass himself at each reappearance is to achieve a triumph, and that is what Josef Hofmann has done, and his admirers attest that the two concerts given here last week showed him greater than ever before. All unite in that one word "satisfying." His program was evenly balanced, with perhaps a gratifying majority of Chopin, Liszt and Schumann. Among the moderns were numbers by Ganz, Scriabine and Dillon.

GARDNER COMPOSITION AT PHILHARMONIC CONCERT.

The popular concert by the Philharmonic Orchestra on Sunday featured Samuel Gardner's composition, "New Russia," and at Mr. Rothwell's invitation the composer, who is touring in Southern California, directed his own work. Sylvain Noack, concertmaster of the orchestra, was the soloist on this occasion, playing the violin concerto in D minor by Vieuxtemps in his usual musicianly style and with beautiful tone. The other orchestral numbers were the "Peer Gynt" suite (Grieg), "Wedding March" (Mendelssohn), "Andante Cantabile" (Tchaikowsky), "Valse Triste" (Sibelius) and "Voices of the Spring" (Strauss).

The pair of orchestral concerts which followed on Friday and Saturday were interesting, and the delight of the audiences was manifested from the Schubert "Unfinished" symphony to the final number, the "Tristan and Isolde" Love-Death. Between these two were two exquisite numbers, "Swan of Tuonela" (Sibelius) and George Schumann's "Dance of Nymphs and Satyrs," so charmingly played that recalls were many for Mr. Rothwell, and the men received their share of plaudits.

Ilya Bronson, cellist, was the soloist, playing the difficult

Haydn concerto in D major and winning praise for the masterly way he surmounted the technical barriers. Mr. Bronson is in fine form this season.

REED-DONAHUE RECITAL.

A representative audience filled the Ebell Auditorium Wednesday evening to hear Mary Reed, charming soprano, and Lester Donahue, pianist, in recital. Mrs. Reed has not been heard in public for some time and there was much eagerness to hear her beautiful voice which was well displayed in her chosen numbers. A lovely carrying pianissimo is one of the delights of her voice, although the general character is dramatic and soft high notes in singers of this type are not common.

Lester Donahue is popular as much for his winning personality as for his artistic merits, and his playing delighted his enthusiastic audience. Three novelties were much enjoyed and he played them as though they afforded him joy. They were "Gargoyles de Notre Dame," Leginska; "The Island Spell" and "Scho Forenoons" by John Ireland. Many encores were generously given.

EXCELLENT PERFORMANCE OF "IOLANTHE."

"Iolanthe," Gilbert and Sullivan's tuneful light opera, was presented by W. G. Stewart, under the musical direction of Hans Linne, at the Philharmonic Auditorium, Monday evening, and if all the performances which are to follow are of this type, the success of the venture is assured. It is the intention of the company to lead up to a permanent opera company and a fine start has been made. Everything was in splendid style from the scenery to the chorus, and speaking of the chorus, the male chorus was most exceptional, in voice, acting and looks and won a big round of applause. The same can be said of the fairies, but one rather expects to see pretty girls in a chorus and this one did not disappoint.

Irene Pavolska, who sang the part of Phyllis, has a charming voice and is a vivacious actress, and Basil Ruysdael, the basso, sang superbly. In fact all the principal parts were in the hands of expert professionals and this, combined with the splendidly trained chorus, made for a wonderfully smooth performance.

ORATORIO SOCIETY PRESENTS HADLEY WORK.

Quite the most perfect thing the Los Angeles Oratorio Society has yet done was the presentation of Hadley's "Music—An Ode" which was given under John Smallman's direction, Monday evening. A number of musicians from the Philharmonic Orchestra assisted, and Ray Hastings was at the organ. The soloists were Melba French Barr, soprano; Lillian Snelling, contralto; Earl Alexander, tenor, and Clifford Lott, baritone. There was little opportunity for Mr. Alexander to display his voice, but what he did was very pleasing, and Mrs. Snelling also had little solo work but she has been heard before with the Symphony Orchestra. Mrs. French Barr was heard to advantage and her voice was well suited to her part, and her telling high notes, fine diction and musical intelligence called forth appreciative applause.

Clifford Lott is always the artist, always musicianly and absolutely sure, but this season he is singing splendidly with a much freer tone, and his faultless diction was especially enjoyable with such a beautiful text.

Mr. Smallman obtained excellent effects from his chorus and he was equally successful with the orchestra. The work is so lovely it should be repeated as one hearing is not enough for a composition of this character.

NOACK QUARTET'S FOURTH CONCERT.

The fourth concert by the Noack Quartet was given at the Little Theater, Tuesday afternoon, with Olga Steeb, pianist, and Pierre Perrier as assisting artists. A noticeable smoothness in the ensemble was an enjoyable feature and Beethoven's quartet in B flat was charmingly worked out. The Mozart trio in E flat for piano, clarinet and viola gave little opportunity for Olga Steeb and there was quite a feeling of disappointment that more of her fine skill could not be shown, but it was an interesting number and very unusual in its combination. Dvorák's quartet in F, op. 96, closed the program.

NOTES.

The Gamut Club dinner on Wednesday evening had an unusually imposing array of honor guests, and President L. E. Behymer was in his clearest vein. A touching incident was the telegram of condolence from William Shakespeare, voice teacher, to W. Francis Gates who has recently lost his wife. Mr. Gates was one of the founders of the Gamut Club.

The Woman's Orchestra gave a very successful concert

at the Ambassador Hotel, Monday evening. Brahm Van den Berg, pianist, was the soloist playing Grieg's concerto in A minor.

Anna Ruzena Sprotte was the soloist at the pair of concerts given by the Orpheus Club, under Joseph Dupuy, Thursday and Friday evenings. J. W.

A. C. M. T. A. GIVES A SERIES
OF FIVE CONCERTS IN OAKLAND

Mary Jordan and Samuel Gardner in Joint Recital—An
Oakland Boy's Career—Notes

Oakland, Cal., March 5, 1921.—The usual appreciative audience of music lovers assembled in the Oakland Municipal Opera House, March 4, to hear the fourth concert of the Artists' Concerts Series, under the management of Miss Z. W. Potter, and auspices of the music section of the Oakland Teachers' Association. Mary Jordan, contralto, and Samuel Gardner, violinist-composer-conductor, were heard in a delightful combination program and were accorded a warm reception by the large audience.

OAKLAND BOY'S CAREER.

Last year the boy prodigy, Harry Fagan, twelve-year-old pupil of de Grassi, appeared in recital with his tutor at the Oakland Municipal Opera House, and musicians of the east bay cities, impressed by the boy's exceptional talent, provided funds for him to go East with de Grassi to enable him to continue his studies while his master was in New York. The boy's concert success in the metropolis was very marked and attracted the attention of a wealthy New York banker who has endowed young Fagan with funds to continue the further development of his art under de Grassi. He is also to be given every other musical advantage available in the musical world.

A. C. M. T. A. GIVES SERIES OF FIVE CONCERTS.

The Alameda County Music Teachers' Association opened a series of five concerts at Ebell Hall, February 28, preliminary to its approaching entertainment of the State Convention, which is to take place July 5 to 9 inclusive. Constance Mering, pianist, of Sacramento; Lawrence Strauss, tenor, and Orley See, violinist, of the east bay, were heard in a concert program of marked attractiveness. Theresa Bauer and W. W. Carruth provided the accompaniments. These concerts have been planned for the members of the Association. To insure financial support for the eleventh annual convention a membership campaign is in progress. E. A. T.

BELLINGHAM MUSIC NOTES

Bellingham, Wash., March 1, 1921.—The second artist concert brought here by the Bellingham Women's Music Club was the Salzedo Harp Ensemble, and Povla Frijsh, soprano, at the American Theater, January 31, before the largest house that has witnessed a concert this season. Mme. Frijsh's second group of songs was especially pleasing, and she responded with encores. Her program displayed her as an artist having at her command fine phrasing, exceptional smoothness and excellent technique.

A fine musical program was rendered on the afternoon and evening of January 26-27-28, when Community Service, under the direction of W. C. Weir, brought together the art treasures of the city, supplemented by others from the county and some fine Indian pictures from the Curtis studios of Seattle. The musical program included vocal, piano, violin and saxophone solos, also piano duets and vocal duets. On Thursday evening, musical selections from "Aida" were rendered, Mrs. James Prentice being in charge. Music for the last evening was furnished by Whatcom High School students under the direction of Bernard Chichester, and selections by the Normal Quartet, Mrs. Florence Fox Thatcher, director.

At the dedication of the new Larrabee School Building, a mixed quartet—composed of Mesdames G. W. Nash and H. W. Spratley; Raymond Meyers and Don Gray—rendered two selections. There was also a soprano solo by Mrs. J. Wayland Clark, accompanied by Mrs. Kenneth Greer, and Marcella Nachman concluded the program with piano selections by Chaminade.

Pupils of the Gardner-Best studios were heard in recital at the Aftermath Clubhouse on the afternoon of January 22. The playing throughout was marked by sureness of attack, excellent execution and a pleasing regard for shading. A large audience expressed its appreciation.

The Bellingham Women's Music Club met at the Aftermath Clubhouse, with Mrs. Goodell Boucher as chairman. A program of North American Indian music was rendered by Mrs. Frederick W. Nestelle, Ethel Gardner, Mrs. C. H. Barlow and Mrs. Boucher.

The Aftermath Club entertained with two musical programs recently, at their clubhouse. The first program consisted of numbers by Mrs. H. W. Spratley, Marion Westerlund and Bernice Judson. The second program had "Mexico" for its subject and Mrs. H. Goodell Boucher sang several songs in Spanish. Both programs were in charge of Mrs. W. F. Miller, Mrs. Fred Laube and Mrs. W. J. Hughes.

The birthday anniversary of Robert Burns was recently celebrated by the Canadian Club. The program was rendered by Roderick K. Smith, Mrs. Charles Yule, A. B. Pennycook, Mrs. James Burnett and Mrs. C. H. Maynard. The P. L. F. Club held a meeting at the Hotel Leopold, when Harrison Raymond sang a group of songs by Cyril Scott with Althea D. Horst, accompanist, at the piano.

M. J. Cashion, Boy Scout Director, is organizing a Boy Scouts' Band.

The Woodcraft Lodge entertained recently when the program, with Mrs. John Blair chairman, consisted of numbers by Winona Blair, Mrs. Dean, Johnnie Yost, Mr. and Mrs. Jacobs, Pearl Martin and Alvin Martin.

Patriotic orders united in entertaining recently when musical numbers were furnished by the Women's Relief Corps Quartet, Fay Kelley, Worthy Kanarr, Gosta Young-



HALF HOURS (THIRTY VOLUMES)

With Best Composers

HALF HOUR TEACHING EDITION

Sheet Music

For Teachers, Artists and Students

Send for catalog

FINE SONGS

"Querida"

Sung by TITTA RUFFO
Medium and High Keys

"Venetian Serenade"

A Song Version of Drigo's "Serenade"
Medium Key

"If You Were the Op'ning Rose"

Three Keys

"Robin on the Apple Tree"

High and Medium Keys

"Little Shawl of Blue"

Medium and Low Keys

These songs obtainable at your dealer or sent post paid by publisher upon receipt of 30c. each.

EDW. B. MARKS MUSIC COMPANY
102-104 WEST 38th STREET :: NEW YORK

W.
M.
A.

PARSON

PIANIST—CONDUCTOR
ACCOMPANIST—COACH

New York Address: 345 78th Street Brooklyn
St. Louis, Mo., Address: 4253 Washington Blvd.

QUISISANA MUSIC HALL
QUISISANA CAMPS

ON

LAKE KEZAR, CENTER LOVELL, MAINE

(June to October)

Unusual Facilities for Artists—Particulars from

MILAN RODER

46 East 75th Street, New York

Phone Rhinelander 2671



quist, Harold Green, Donald Whipple, Bruce Ledingham and Mabel Manning.

A quartet composed of Paul P. Wells, C. B. Harter, Chester Walton and Fred Walton furnished musical numbers when the women of Rotary met for luncheon at the Hotel Leopold.

L. V. C.

BERKELEY ENJOYS HEARING SAN FRANCISCO ORCHESTRA

Hertz Forces Present Excellent Program—Greek Theater Activities—Notes

Berkeley, Cal., February 26, 1921.—The largest audience that has yet attended a symphony concert provided by the University of California, assembled for the second concert of the present series at Harmon Gymnasium, February 24. A splendid program, including Brahms' C minor symphony, was warmly approved, and director Alfred Hertz several times bowed his acknowledgments, including, in his appreciative way, his musicians.

GREEK THEATER ATTRACTIONS.

Samuel J. Hume, director of the Greek Theater, sends the following announcements: Rossini's "Stabat Mater," directed by Paul Steindorff, March 25; Lada, the dancer, April 2; revival of Shakespeare's "Henry IV," April 16; orchestral contest for high school orchestras, April 22; Shakespeare contest for high schools, April 23; concert by the New York Philharmonic Orchestra, April 23; the Bolm Ballet, April 30; Shakespeare's "Twelfth Night," May 6; "The Jest," May 14.

NOTES.

"The Lilies of Mirones," written by Josephine Carroll Brown and Janet Edith Brown, has been chosen for this year's Parthenia at the University of California. The scene is laid in California and will this year depart from tradition. The two authors are not related though of the same name. Janet Brown is a sophomore student registered from San Francisco, and Josephine Brown is a senior student from Vallejo. Irving Pichel, assistant manager of the Greek Theater, will direct the production. Faculty Glade has been chosen for the masque. April 8 and 9 are the dates fixed for the performance.

The work of women composers was considered at a recent meeting of the Etude Club, under the auspices of section C, of which Mrs. Willis H. Collins is chairman. The participants in the program were Mrs. Dwight M. Swobe, Mrs. Frederick H. Hall, Mrs. Harold Chambers Holmes, Mrs. Sydney H. Stoner, and Hazel Williams. On February 21, a home meeting was held at the residence of Lillian Berry, when the program was in the hands of Mrs. H. J. McNulty.

The Berkeley Piano Club met recently for a continuance of its study of eighteenth and twentieth century music. After a luncheon, at which new members were greeted, the following participated in the program: Mattie B. Walton, Mrs. Claude S. Downing, accompanied by Mrs. J. G. Berryhill, Mrs. Hayward Thomas and Elizabeth Simpson.

Recently the Berkeley Oratorio Society selected its new officers for the year, as follows: president, Ramsay Probasco; vice-president, A. H. Allen; corresponding secretary, Fannie C. Smith; financial secretary, Mrs. J. S. McComb; treasurer, Charles Trabert; librarian, Mabel Taft.

Henry S. King, chimes master of the Sather Tower at the University of California, has compiled the only bound volume of chimes music in the world. He has arranged more than 750 melodies, to be played on chimes of a range equal to the Westminster chimes, and he declares that his work is unique. A program for each day of the college semester is included in the collection. Music suitable for every occasion is a feature of the book, which has all been written by hand, with titles and indexes.

E. A. T.

PETERSON AND ALTHOUSE SCORE IN PORTLAND

Oregonians Charmed by Popular Artists—Local Symphony Orchestra Much Applauded

Portland, Ore., February 9, 1921.—May Peterson, that charming soprano of the Metropolitan Opera Company, was the soloist with the Portland Symphony Orchestra at the

Heilig Theater, February 2. Miss Peterson's first number was the aria from Bach's "Phoebus et Pan," sung with orchestra accompaniment. The aria was received with great favor and brought demands for encore after encore. Miss Peterson, who made a quick conquest of the large audience, also offered Lieurance's "Wi-um" and Cyril Scott's "Unforeseen," which had to be repeated. Among her seven extra selections were "Mr. Robin," by Katherine Glen Kerry, of Portland, and "Songs My Mother Taught Me," Dvorak. Clarence Shepard lent his able support at the piano.

The orchestra played the overture to Weber's "Der Freischütz," Schubert's "Unfinished" symphony and Halvorsen's "Triumphal March of the Boyards." There was much applause for Conductor Carl Denton and his men, who are doing a great deal for the uplift of classical music.

PAUL ALTHOUSE SCORES.

Paul Althouse appeared in recital at the Heilig Theater last evening in the fine series offered by the Elwyn Concert Bureau. The distinguished tenor, in two arias and three groups of songs, scored a huge success. Mr. Al-

"Everybody Can Sing"

CLARA NOVELLO DAVIES

"Breath—Life—Voice"

"Brain and Body Wedded in Sound"

Studio: 104 West 57th Street, New York City.
Phone: 4549 Circle

house was forced to sing six extra works. Rudolph Gruen, pianist, played six solos and won a big share of the applause.

J. R. O.

San Francisco Honors Mme. Frijsh

San Francisco society opened its homes to Povla Frijsh during her recent stay in that city. Mr. and Mrs. Frank Wickham being among those who gave a reception for the Danish singer. Mme. Frijsh also was heard in recital while in San Francisco, and, according to Ray C. Brown in the Chronicle, the result for those who attended the event was an hour of enjoyment without a trace of boredom. Miss Ray also said that there is a vitality in all that Mme. Frijsh does—that vitality that captivates and convinces because of its sincerity and spontaneity.

SANTA BARBARA ACTIVITIES

Santa Barbara, Cal., February 19, 1921.—The first concert of the Philharmonic course, under the direction of the Civic Music Committee, was that of the Los Angeles Philharmonic Orchestra. A splendid program, beginning with Tchaikowsky's fifth symphony, was received with the sincere appreciation due it. Elizabeth Rothwell was the soloist, and received an ovation in response to her numbers. Richard Buhlig assisted greatly in the understanding and consequent enjoyment of the program by giving a talk on the fifth symphony on the Sunday afternoon preceding the concert.

Povla Frijsh, Danish soprano, was soloist at the concert of the Salzedo Harp Ensemble, January 22.

Much benefit is being derived from this year's study of

"Appreciation of Music." The meetings in December were conducted by Ruth Wyant and Mrs. Charles Tomlinson, and those in January by Mrs. W. R. Kearney and Caroline Kellogg Dunshee.

The students of the Santa Barbara Junior High School presented, most successfully, a bright operetta, "Zurika, the Gypsy Maid," by Clementine Ward.

Mrs. Arthur W. Bingham entertained a large group of friends at her home at Montecito. The afternoon's program was given by Henry Polk, at the organ; Myra Dutton, soprano, and Gertrude Polk, reader.

At the meeting of the Woman's Club on January 19, the program of which was "Book Reviews and Music," several pleasing numbers, both solos and duets, were sung by Leila Ruth Brisco and Beatrice Cavanagh.

C. K. D.

SANTA MONICA ITEMS

Santa Monica, Cal., February 20, 1921.—A Philharmonic Society has been organized by Arne Nordskog, founder and manager of the Santa Monica Bay Cities Philharmonic courses. The society has been formed with Judge Fred Taft as president; Dr. H. W. Levensgood, first vice-president; T. D. Plumer, second vice-president; Mrs. Arne Nordskog, secretary-treasurer. The board of directors, composed of the financial backers of the society, are T. D. Plumer, A. F. Shapleigh, Arne Nordskog, H. P. Caulk, Mary Joslyn, Mrs. C. Buergermeister and L. D. Underhill. The rest of the directors are representatives of the different civic organizations.

The music lovers of the Bay District recently enjoyed a recital given by pupils of the Rebok-Grippe studios and Anthony Carlson, voice teacher, in Los Angeles.

Ruth Moody and Eileen Rogers, piano pupils of Mrs. Arthur Gripp; Meribeth Cameron, violin pupil of Arthur Gripp; Elaine des Chaines and John Alsop Westervelt, voice pupils of Anthony Carlson, contributed to the program given at the Santa Monica Bay Woman's Club house.

Frieda Peycke, reader and composer, entertained a large number of members and guests of the Santa Monica Bay Woman's Club on January 24. Miss Peycke presented musically illustrated poems. She has a charming personality, a marked dramatic ability and an exquisite piano touch.

The fourth recital of the season was given by the voice pupils of Arne Nordskog, of the Nordskog Music and Fine Arts Studios at the Santa Monica Hotel last month. Nine pupils contributed to the program. Those deserving special mention are Helen Tarran, Charles Johnson and Katherine Widener. The others were Leonard DeVries, Mabel Elvedahl, J. W. McIntosh, Genevieve Sutton, Evelyn Patterson and Thelma Courtwright. Mrs. Arne Nordskog was the accompanist.

At the fifth recital all were delighted with the excellent program. Those who contributed selections were Charles Johnson, Helen Tarrant, Katherine Widener, Mabelle Elvedahl, Genevieve Sutton, Evelyn Patterson, J. W. McIntosh and Leonard De Vries, Adelaide Pruett, Bryne Volk, teacher in the piano department.

Cecil Fanning, American baritone, was presented by the newly organized Philharmonic Society, in recital at the Santa Monica Bay Woman's Club house, on Monday evening, January 21. Every one was delighted with his program. After the recital a banquet was waiting for Mr. Fanning and his accompanist, H. B. Turpin, which was attended by twenty of the directors and friends of the artists.

Mr. and Mrs. E. M. Wycoff presented the following voice and piano pupils at their home studio, February 5: Helen Martin, Nera Cazel, Fred Orum, Pearl Gail, June Parker, Mildred Sanders and Fay Perry.

Marion Woodley, contralto of Los Angeles, presented a delightful program, February 7, at the Santa Monica Bay Woman's Club house. She has a round full voice, and a charming personality.

Arne Nordskog, tenor, was soloist on February 13, at the Ambassador Hotel in concert with Tandler's Concert Orchestra, with Carrie Jacobs-Bond at the piano in "The Hand of You" and "I've Done My Work," two of her compositions. Mr. Nordskog also sang the aria from "Tosca" and several other numbers.

D. L.

(Additional Pacific Slope News on page 51.)

SUMMER NORMAL CLASSES

FOUR WEEKS, JULY 5th to JULY 30th

SCHOOL MUSIC—SUPERVISORS

Specific Voice Culture in High Schools will be universally adopted within the next few years. Prepare yourself to teach Voice Culture in Classes. At the same time have your own voice trained.

VOCAL TEACHERS

Extend your influence by enlarging the number of your personal constituents. Reach large numbers of students who cannot reach you through private lesson fee. Increase your income by adopting CLASS INSTRUCTION as an auxiliary studio activity.

UNIVERSAL SONG

is the only Voice Culture Course for Classes in print, with textbooks, written examinations, individual singing tests, etc. Its practical value has been proven by successful use in High School Classes, Normal Schools, and studios.

PRESENTATION

NORMAL CLASSES will consist of ten teachers. The lessons will be presented exactly as they are to student classes, supplemented by instruction in teaching methods. A Special Demonstration Class of students will be conducted throughout the summer. Complete information and terms mailed upon request.

MR. HAYWOOD is reserving a limited amount of time for Supervisors and Teachers, wishing to supplement NORMAL COURSE with private lessons.

HAYWOOD INSTITUTE OF UNIVERSAL SONG

810 Carnegie Hall

FREDERICK H. HAYWOOD, Director

New York, N. Y.

FACTS *and* FANCIES

A Series of Tales About Musical, Nearly Musical, and Non-Musical Persons, of Which This Is Number Five, and Is Entitled

THE TROUBLES OF A SINGER

By VIOLETTE RAE

Copyrighted, 1921, by The Musical Courier Company.

I HAD tea not long ago with a singer who is popular with the opera-goers and who has also been successful in many concert appearances. I will call her Eleanor Russland. We had an interesting talk about the uphill work and heartbreaking trials connected with the career of the average singer. Why is it, I asked, that once a singer has tasted the least bit of success, no matter what disappointments face her, she will not give up public work? I have often thought that there must be something, aside from the money that such work might bring, for in numerous cases many of these singers do not gain an overabundance of wealth through their efforts. When you figure the very few who in the end do really succeed, and compare them with the thousands who fail, the dissimilarity becomes ludicrous and one thinks these misguided people are criminally wasting worth while time that would bring them something if used in other directions.

Mme. Russland, in trying to make me see the reason, began to explain, a bit humorously:

"What's that they say about the circus man and the smell of sawdust? Well, it is much the same thing with most singers, only with us it is the sparkle of the foot-lights, the power—no matter how small it may be—to sway people's emotions, the applause and the craving for admiration. Once removed from all of these, a singer in time not only misses but yearns for them. I know! Take my own case," she sobered instantly. "You know what I have been through during the last few years! When I think it over, do you know I don't believe I could stand it again! But I am sure of one thing. Were I to come face to face with that struggle or of giving up my career entirely, I know I would meet it and fight it out until the end. It is part of an artist's life and make-up. I have come to realize that there must be times in the lives of all singers when things seem to go wrong, no matter what is attempted. And the more hardships, the finer the artist in the end. That is, of course, if she is made of the sterner stuff. After having sung in all parts of the world for ten years with a good degree of success, the giving up of my career now would be like cutting off an arm—a part of me gone forever.

"Most of my own trouble," she continued, "during the last year I attribute to over-study. You see, after I had been working for six months with Maestro Trocco, he took me to sing for the director of the opera company with which I am now associated.

"A very beautiful quality, indeed!" the director exclaimed after I had sung the 'mad scene' from 'Lucia.' 'But the voice is not big enough. Make it bigger,' he advised my maestro, 'and I will engage her.'

"Well, off we went much encouraged to be sure at the mere mention of the possibility of a contract, but when I had a chance to think over what added work was before me, my heart sank. That summer was devoted entirely to study. Work?" she cried, with an air of disgust. "No one can ever realize how I slaved to increase the volume of my voice. I put in enough work for two whole years inside of those few months, often having as many as three lessons a day—like doses of medicine—after breakfast, lunch and dinner. Besides the vocal lessons, I had to be coached in nine different operas, of which I have only sung four so far. You see, my maestro wanted me to be prepared so when called upon—he was certain I would be engaged—I could step in and sing any role. Then, toward the end of the summer, I did sing again for the opera director, I immediately received a two-years' contract. I was a bit consoled, I will admit, and felt that my work had not been in vain.

"Along came the time for my debut. The director of the opera company talked of a new role for me, to which

I was allowed to protest but feebly. In fact, I was given to understand that whatever I said would not be listened to.

"Please give me Gilda, Rosina or Lucia and I will feel better," I pleaded. He said that such roles would never do for me because they would at once invite comparison. I argued that others had done so before me, but nothing could change his plans. He had picked out a role for me in the revival of an old opera, and I had better get prepared on it, he told me, as soon as possible. Then came another period of concentration which led up to the first rehearsal. The conductor seemed much impressed—enough, in fact, to tell the director that I was a splendid musician and a good artist. Despite these words, I was not happy. I felt and knew the part was too heavy for my voice. The role was never meant for a coloratura. When the dramatic soprano and I came to rehearse our big duet, the conductor, seeming to realize that my voice was overshadowed by the other, labored to bring it out more. In my efforts to comply with his requests, I tried to forget that I was a coloratura. Could I stand up and argue that the role was not suited to my voice? They knew better and I was being paid to do as I was told. As rehearsals went on, I grew more miserable and nervous for I knew that I was not singing the way I usually did. Instead of an easy-flowing tone, I was constantly obliged to force it. When I made my debut, it was to have the critics refer to my voice as 'hard and of cold quality.'

"I confess that I cried and would have given up then and there had I not known that what they said was true. It wasn't my voice. I was a victim of circumstances, but I had to grin and bear. The voice had spread so that I myself hardly recognized it and my friends who had heard me for years back, told me that my lovely quality had gone. Whenever I thought of my top notes, I became frightened, whereas before they had always been the least of my worries. Later I was given other roles out of my repertory, which I sang exceptionally well, save for an odd top note now and then, over which, as I said, I seemed to have lost my former certain control. When I was on the stage, in the midst of an aria, I kept wondering if I were going to be able to get my top D flat. You can imagine how maddening it all was!

"Well, I managed to get through the season somehow, but when the end came, I decided to stop all studying and give my voice a chance to right itself. With the last days of this past summer, I began to use it again. A little more work each day, and I found that the real voice was coming back. My impaired health and mental condition had also improved so that I faced the season fully prepared for what would come. But I have almost made up my mind to one thing; that no matter how unhappy I would be, if, at the end of this season, I have not made good, I will give up public singing and retire. I say that now, but I will admit that if I must face that situation, I will probably find some excuse for breaking my resolution and go on with the struggle. These disappointments seem to spur one on instead of showing how difficult it is to achieve real success."

"But," I insisted, for the first time interrupting, "you are singing better this season! Every one says you are!"

"Better? Yes," she replied, "but not as well as I can and want to. I still have that awful nervousness which hampers my singing. And I can never tell in advance how my voice is going to act," she went on none too optimistically. "The human voice plays queer tricks on you very often. I am not the type to be satisfied with success on a small scale. I am ambitious and it must be all or nothing—a cruel standard, perhaps, but the only one that I can recognize. Once you have had a big opportunity, and the

best hasn't resulted from it, not exactly through your own fault, it is almost impossible to trace your steps.

"There are too many of us struggling along and getting nowhere. The musical world, I think, is more often upside down than right side up. How few of us get anywhere? Count them on your fingers. Some hang on for years, grasping odd jobs here and there, with almost nothing as a fee. Others give up and teach and not always are they qualified to do so. It means the turning out of more mediocre singers. The world is full of them," she went on hurriedly, "very, very crowded with bad singers. And who is responsible? Only the bad teachers! Yet, did you ever happen to hear of a perfect singer?" she asked abruptly.

"Are there any such 'animals'?" I laughed.

"If there are," she answered, "they are few and far between. And that brings to mind another point. Even the best of singers come in for their share of stinging criticism. Go to any concert and you will find that I am right."

"A good voice. Yes," says Teacher Number 1, 'but he doesn't know how to sing. How I could help him?'

"Then Teacher Number 2, across the aisle nods his head and whispers to his star pupil, who thinks it a privilege to accompany his teacher to the concert, 'Ah, yes, as an interpreter he is fine, but how he uses the muscles of his poor old throat. Now if he came to me, why I could make him forget that he ever had one.'

"While the envious fellow-artist, who sings about two times a season, laughs and mutters to a friend in front of him:

"It's too bad he hasn't the voice to back up his reputation. Now if I had his money—"

"Well, my dear," she continued, "that's the way they go on at nearly every concert. I have come to the conclusion that if you can sing well enough to please your ticket purchasers—and you are the best judge of that—then why worry over what the habitual knockers or critics think or say? Who are they, when you come right down to it, that your success should hang in the balance of their judgment? What the artist is after is engagements. If the artist pleases the audience, why worry about the rest? Taking a concert artist's recital, what right has a critic to attend for one group, usually your first and poorest, and then hurry off, with the result that the next day your criticism has depended largely upon the mood he was in the night previous, or how well he digested his table d'hôte? Critics should be compelled to stay at least half through the program. It takes them, perhaps, fifteen minutes to condemn five years or more of hard work. I don't mean that they should coddle along mediocre talent. What I do mean is that they should feel it their duty to make their criticism constructive and not destructive. I hope that they will do so some day.

"Perhaps," she said in conclusion, "you will put me down as being a big pessimist, and maybe I am, but how can a singer be a real optimist?" Eleanor smiled a little, adding, "But you know this chat has made me feel a lot better. You must know that it is a bad thing for one to have pessimistic ideas locked up inside. Bitterness results and life becomes unpleasant and uncomfortable. So it gives me relief to let off steam and get the pessimistic views out of my mind. And," shrugging her shoulders as though to dismiss the subject forever, "goodness knows, after all, life is short enough, so we may as well bear it and grin. I will probably go on with the struggle, no matter what resolutions I try to make. We all dislike to give up and admit defeat. We are only human beings even though we are singers."

Beatrice MacCue Gives Musicales

On March 5, Beatrice MacCue, contralto, who is well known in musical circles as an artist of talent and ability, gave an afternoon tea and musicale at her studio. Mabel Preston Hall, of the Chicago Opera, was the guest of honor and Mrs. R. C. Pearsall, contralto, pupil of Miss MacCue, delightfully sang numbers by Chaminade, Massenet, Goetze, Spross, Gilberte, Osgood and Foster, all of which were heartily received.

Fred Patton for Glens Falls Festival

On April 4 and 5, Fred Patton will appear as soloist at the Glens Falls Festival, Glens Falls, N. Y., singing in "Hora Novissima" and the Verdi "Requiem." April 1 and 2 Mr. Patton is to sing a return engagement at the New York Festival, appearing in the aforementioned Verdi work and the "Dream of Gerontius."



AMY NEILL

VIOLINIST

"Miss Neill presents skill as an artist in matters of accuracy, intonation and octave playing."—*New York Times*, March 19, 1921.

"She has a sturdy tone. . . . A straightforward fiddler."—*New York Tribune*, March 19, 1921.

"Her style gains in authority, she is an interesting player."—*New York Herald*, March 29, 1921.

SOLOIST WITH CHICAGO ORCHESTRA APRIL 15th and 16th, 1921

Season 1921-22 Now Booking

Management: ANTONIA SAWYER, Inc.

Aeolian Hall, New York City

NEW LAURELS FOR CRIMI AT THE METROPOLITAN

Popular Tenor Substitutes for Gigli, Who Was Taken Ill,
and Scores an Emphatic Success—Brooklyn Season
Ends—Repetitions Draw Large Houses

"L'AMORE DEI TRE REI," MARCH 19 (ACADEMY, BROOKLYN).

The final performance, "L'Amore dei tre Re," on Saturday evening, March 19, at the Academy of Music, brought the Brooklyn season of opera to a brilliant close. The sudden indisposition of Mme. Bori, who was announced to sing the role of Fiora, brought as a substitute Mme. Claudio Muzio. Her glorious voice, charming personality and spirit of appeal well compensated the audience for any disappointment it might have had through the absence of Mme. Bori. Gigli, the Avito, is a good tenor; it is only unfortunate that he does not look more like a real lover. Giuseppe Danise, as Manfred, was not thoroughly at ease in his part, though his is a glorious voice. Didur, as the blind king, gave a very dramatic reading to a rather unsympathetic part. The orchestra was a delight to the ear. The entire musical structure of the opera is comparable to a glorious symphonic poem, and Moranzoni does this better than anything else. His efforts in this particular establish him as one of the greatest conductors.

"RIGOLETTO," MARCH 23.

It was an all-American pair of lovers who portrayed Italian "Rigoletto" at the Metropolitan on Wednesday evening, March 23, for Gigli's illness gave Mario Chamlee a chance to sing the Duke, and he did it most acceptably. His is a voice of rare beauty and he knows how to use it. His acting has steadily improved since he joined the Metropolitan, and he gave an excellent presentation of the Duke, bringing him much well-deserved applause. Cora Chase sang the Gilda again. She gains in confidence with each appearance. De Luca gave his customary portrait of Rigoletto, Mardones' splendid voice coped easily with the depths of Sparafucile, and Fiora Perini was the Maddalena. Moranzoni conducted.

"MANON," MARCH 24.

Geraldine Farrar, still handicapped by the remains of a cold, was the heroine of Massenet's opera at the Metropolitan on Thursday evening, March 24. Charles Hackett, in fine fettle, repeated his splendid portrayal of Des Grieux, one of the best in his repertory and one of the most finished and artistic presentations of a role to be seen at the Broadway house. Thomas Chalmers was sturdy in song and person as Lescaut. Mary Mellich was ill, so Minnie Egner took her place acceptably as one of the trio of dashing young belles, with Marie Tiffany and Cecil Arden efficient as usual as the other two. Rothier was the same solemn father as usual. He is a good solemn father. Albert Wolff conducted.

"PARSIFAL," MARCH 25.

"Parsifal" was given before an immense audience on Good Friday in the English version by Krehbiel and with the same, or nearly the same, cast as at other recent performances. The entire production was maintained at an extremely high artistic level, thanks to the masterly control of Bodanzky and the excellent cast. Too high praise cannot be accorded the principals both for their singing and for their enunciation of the English, which was as easily understood as ever the original German was, and must have added greatly to the pleasure of the many who could have understood a single word of the original. It would not be a great pity if the English text were never again replaced by any language except that of our own country and our own people. As for the cast, one should name them all, for there was not one of them that did not add his little bit to the impressive whole. Whitehill as Amfortas, Gustafson as Titurel, Blass as Gurnemanz, Sembach as Parsifal, Didur as Klingsor, and Easton as Kundry lent brilliance to a production that could certainly not be surpassed, not even in the best days of Bayreuth. The scenery by Joseph Urban is impressive in the scenes where savagery and tragic force is intended. The opening scene and the flower scene are, however, ineffective. Modern impressionism is out of place in depicting nature.

"FAUST," MARCH 26.

A spirited, tuneful and vocally fine performance was that of Saturday evening when three Americans appeared in leading roles. Marie Sundelius did a most sympathetically conceived and sweetly sung Marguerite, and she looked lovely in her picturesque costume and make up. Orville Harrold's mellow tenor tones, polished style and ardent acting made the hero a delightful part of the evening's artistic enjoyments. Chalmers did a Valentine who had a resonant voice and finished phrasing. Rothier repeated his impressive and invigorating version of Mephistopheles.

"THE POLISH JEW" AND "SECRET OF SUZANNE," MARCH 25.

On Friday evening, March 25, a double bill consisting of "The Polish Jew" and "The Secret of Suzanne" was repeated at the Metropolitan Opera House. Despite the fact that it was Good Friday, there was a large audience on hand—one that manifested much interest in the two operas. In the former, Chief Caupolican was without a question the center of interest both for his good singing and acting. Of particular note was his excellent diction in English, which made every little word intelligible to one sitting at the back of the house. Chamlee, as Christian was also worthy in his role. Others in the cast included Kathleen Howard, Raymonde Delaunois, Giovanni Martino and Angelo Bada. Paul Eisler conducted.

Antonio Scotti and Lucrezia Bori were delightfully entertaining in the Wolf-Ferrari opera. Vocally they seemed at their best and as far as acting was concerned, that could not have been improved upon. Papi conducted.

"ANDREA CHENIER," MARCH 26 (MATINEE).

The hero of the Saturday afternoon performance of "Andrea Chenier" was Giulio Crimi, who was called upon at the eleventh hour to sing the title role in place of Gigli who was suddenly taken ill. As the season draws to an end, one is made to reflect back upon the several other times that this young tenor has recently been called to replace singers. And each time he has completed the task most creditably. When the much beloved Caruso was first taken ill, Crimi replaced him in "Pagliacci" and won an

ovation for his fine singing despite the trying circumstances under which he was laboring.

"Andrea Chenier" was scheduled to have its first hearing at the Metropolitan this season and at the last minute Mr. Gigli, owing to illness could not appear, so the opera was changed to "Tosca" with Crimi and Muzio singing. At the recent Philadelphia performance of "Aida," despite the fact that he was suffering from a bad throat, Mr. Crimi went to the Quaker City and sang the role so as not to make it necessary to change the bill.

All of the foregoing is mentioned simply to illustrate one fact, that the Metropolitan is fortunate in having such an artist on its list. It is one thing to be an excellent all around artist, but it is still another to be dependable. On Saturday, Mr. Crimi sang the music allotted to him in fine style and with tonal beauty. He was warmly applauded and scored a distinct personal success. Mr. Danise repeated his good impersonation of Gerard both as a singer and actor. Miss Muzio was a charming Madeleine and sang exceptionally well.

Delightful Program at Saenger Musicale

The following singers participated in the very delightful program rendered at the monthly Saenger tea at the studios

on March 16: Elsa Warde, soprano; Iris Shoff, soprano; Louellen Remmy, mezzo soprano; Viola Sherer, contralto; George Madden, baritone. Helen Chase-Bulgin and Emily Miller were the accompanists, and the hostesses at the tea table were Melvena Passmore and Augusta Redyn.

Miss Warde, who delighted those who attended her entire recital at the Saenger studios several Sundays ago through the lovely quality of her voice and her intelligent interpretations, again created a favorable impression in songs by Donaudy, White and Gartlan.

Mr. Madden, who studied some years ago with Mr. Saenger but who is now a full-fledged artist, having given a most successful recital at Aeolian Hall this season, consented to sing three songs—"The Old Road," Scott; "Sweet Lady," Spross, and "The Violet," Mozart—and was warmly received. His clear diction was noted and commented upon by all present, as well as the fine quality of his voice.

The Misses Remmy and Shoff had sung some charming duets previously, but by request they appeared again and proved to be as entertaining and skilful in duet singing as before. Their numbers were the duet from "Lakme," "Good Night" from "A Day in Arcady," Ware; "A Song from the Persian," Foote, and "Passage Birds Farewell," Hildach.

Miss Sherer also revealed a voice of rich quality in three songs which she sang charmingly.

CECILE DE HORVATH PIANIST

OSSIP GABRILOWITSCH Says of Her:

"A PIANIST OF GREAT ABILITY AND AN EXCELLENT MUSICIAN—HER SUCCESS FULLY JUSTIFIED MY EXPECTATIONS OF HER—SHE HAS PLAYED WITH GREAT SUCCESS IN NEW YORK AND THROUGH THE EASTERN CITIES—A VERY GIFTED PERSON."

CECILE DE HORVATH HAS RECENTLY ADDED CHICAGO TO HER LIST OF TRIUMPHS.



"Mme. de Horvath at once showed herself AN ARTIST OF DISTINCT QUALITY. THERE WAS FIRE IN HER PLAYING, the expression of A WOMAN OF TEMPERAMENT to whom the music meant something which she had both the courage and the technique to set forth. She has A BRILLIANT TECHNIQUE which she uses to make clear the meaning of the music, and there is INDIVIDUALITY IN HER VIEWPOINT. AN ARTIST WHO WILL BE HEARD HERE AGAIN SINCE SHE HAS GENUINE POWER. There was an audience of good size which APPLAUDED HER WITH GREAT WARMTH, FOR SHE MADE AN IMMEDIATE IMPRESSION."

Karleton Hackett, *Chicago Evening Post*, Nov. 12, 1920.

"A TEMPERAMENTAL YOUNG PIANIST, gifted with much musical sentiment and with UNDOUBTED PIANISTIC TALENT in the way of mechanical proficiency. Her playing of the Sonata Phantasy, op. 19, by Scriabine showed that she has a regard for the newer piano literature and IMAGINATIVE PROCLIVITIES. She made the Sonata an interesting number bringing forth its TONE COLORS AND ITS PARTICULAR RHYTHMS WITH GREAT SKILL. The Gluck-Sgambati Melody was very musical and the theme was played with BEAUTIFUL SIMPLICITY. The Bach-Saint-Saëns Gavotte was performed with clarity, bringing out the inner voices clearly. IT WAS A SUCCESSFUL DEBUT."

Maurice Rosenfeld, *Chicago Daily News*, Nov. 12, 1920.

"Has gone beneath the surface in the art of the keyboard. PLAYED WITH A DASHING AIR OF ROMANCE giving it the MOST FAVORABLE SORT OF INTRODUCTION. A delightfully clear performance of the Gluck-Sgambati Melody, A PIECE SO MUCH MORE DIFFICULT THAN IT SOUNDS THAT FEW PIANISTS VENTURE TO PUT IT ON THEIR PROGRAMMES."

Edward C. Moore, *Chicago Daily Journal*, Nov. 12, 1920.

"I liked her best in the Bach-Saint-Saëns wherein the SYMPATHETIC AND CLEVER ARTIST found the most grateful medium for the expression of her talents."—Herman Devries, *Chicago Evening American*, Nov. 12, 1920.

"AN AUDIENCE ALMOST BELLIGERENT IN ITS UNFEIGNED ENTHUSIASM."—Ruth Miller, *Chicago Tribune*, Nov. 12, 1920.

Season Now Booking, 1921-1922

Management: HAENSEL & JONES
Aeolian Hall New York

WESTERN REPRESENTATIVE:
LATHROP RESSEGUIE, 839 North Dearborn St.
Chicago, Ill.

BALDWIN PIANO USED

REVIEWS AND NEW MUSIC

(G. Ricordi & Co., New York, London, Paris, Leipzig, Rome, Palermo, Naples, Buenos Ayres and Milan.)

"The Promised Land," (Song)

By Francis Moore

Eight Moores are listed in "Who's Who in Music," but not Francis, who must be the young pianist and accompanist seen in recitals hereabouts. "Promised Land" has nothing to do with Harold Land, but sings

"On Jordan's stormy bank I stand,
And cast a wistful eye,
To Canaan's fair and happy land,
Where my possessions lie."

The song is an old hymn, somewhat in the style of the Old English of Purcell, Dr. Arne and that ilk, going with rhythmic swing. The second stanza, with the same melody as the first, has a light count 3/4 time, it at once goes to G flat, then F, then E, then D flat, all within five measures. The tempo ranges from 4/4, to 5/4, 7/4, and 8/4, with innumerable modulations, jumps and visitings of non-related keys. It is a dainty, graceful song, to be had in two keys (high and low) and is dedicated "To My Mother."

"The Lotus Cup," (Song)

By G. S. White

Text after the Ancient Chinese, by Helen Waddell, this is indeed a strange song, both in poem and music. Undoubtedly composer White sought to make it strange; well, he has succeeded! Though written in the key of one flat signature, and starting in conventional 4/4 time, it at once goes to G flat, then F, then E, then D flat, all within five measures. The tempo ranges from 4/4, to 5/4, 7/4, and 8/4, with innumerable modulations, jumps and visitings of non-related keys. Rolled or broken chords, played upside down, occur during



Folk songs of England, France, Russia, Ireland; Plantation Melodies, Kentucky Mountain Tunes, in National Costume, forming miniature dramas.

Management: L. E. BEHYMER Los Angeles, California

BONCI - - TENOR
De LUCA - BARITONE
WELLERSON 'CELLIST

AND

THE GOLDMAN
CONCERT BAND

EXCLUSIVE MANAGEMENT:
ROGER DE BRUYN
220 WEST 48 ST., N. Y. CITY
TEL. 8811 BRYANT

NEW YORK RECITALS ARRANGED

the song accompaniment, and finish it as well. This music well matches the text, reading:

"I saw the marsh with rushes brown and green,
And deep black pools beneath a sunset sky,
And lotus silver bright
Glow on their blackness in the dying light,
As I passed by.
And all night long I saw as in a dream
Her fair face, lifted up,
Shine in the darkness like a lotus cup.
Snow-white against the deep black pool of night,
'Til dawn was nigh."

(Fred Fisher, Inc., New York)

"Sittin' Pretty," (Musical Comedy)

Words by McElbert Moore; Music by J. Fred Coots

"Sittin' Pretty," the title of this musical comedy of the A. E. F., a booklet of thirty-eight pages, refers to

"No more guns, no more shells,
No more second looses or the hosegow,
The war is over now.
No 'K.P.', no 'squads' right,
No more 'top' to wake us when we're sleeping
Right in the night;
They've stopped the fight.
We're sittin' pretty, O boy we've done our duty,
And it's all over!"

Nine characters make up the roster of actor-singers needed for this grand operatic explosion, of whom three are girls. The scene is laid in a "Y" hut near Toul, France, November, 1918, when nearly all our boys were disgusted with the sudden ending. A lovable "Y" girl, the funny man of the outfit (Sergeant Bob Drury), a gentleman in the ranks, a very French Countess, her daughter Clairette, Suzette (tres jolie! ah! oui), another daughter who is "some girl," a welfare worker, and group of doughboys make up the cast. The overture consists of a medley of airs taken from the succeeding music, including a march, waltz, schottische, etc., the first song being the familiar "Lorraine," sung by Corporal Elliott and his men. It is followed by "Wee Wee Marie," sometimes known as "Will you do sis for me," which, copyrighted in 1918, went the rounds as a very popular song and dance-piece. "Cognac" (whisper it softly) comes next, extolling the strong stuff as something that

"Drowns ev'ry thirsty attack,
It's a cure for army blues,
For a swig I'd sell my shoes.
Cognac, at home you are through,
But over here, one franc! Beaucoup!"

"The comforts of home, sweet home" follows, beginning with the opening strain of our National hymn. Sergeant Drury tells of army fare,

"Monday bean soup, Tuesday's coffee's bean soup too;
On Wednesday bully beef, that's mighty hard to chew,
Thursday's alum is pretty run,
Goldfish comes next.
Then Saturday old corned willy's due;
Sunday's chicken was born in eighteen-ninety-two."

"Love's Crystal" is a very pretty and graceful waltz song, sung by Betty and the men. The two girls then sing a "Knitting Song," the chorus having much charm of melody and harmony. "A. W. O. L." finished the first act, ending with

"Sherman said war is hell,
But he never met a mademoiselle!"

"Sittin' Pretty" begins Act II; then comes "The French Fling," which does not sound so very French or flingy, after all; it might be a proper Scotch kilie-dance. Private Clancy sings "Salute," which is one of the original things of the work, with lots of tune and marked time:

"I came to France just to salute,
All day long the Lotus delighted to make me salute!
Up with your arm when the officers go by!
K. P. for you as you pass a second Looney up,
Gee, how I hate to salute!"

"Smoke Dreams" is a slow melody, with exceedingly graceful refrain. It has all the earmarks of the popular song of the day, including syncopation, accentuated chords, catchy melody, and the highest note is an E flat, easy for anyone to sing. "Love's Crystal" closes the act and the play, Betty and the Major becoming appropriately spouses. It is evident that the American major is not taken in by the French mademoiselles; good boy; for there are none like our American girls!

Orchestral parts for the play are to be had of the publishers, and any group of young singers can make a "go" of this bright work, the music of which is by Al Bryan, Fred Fisher and J. Fred Coots (the name suggests army trials!).

(Jack Mills, Inc., New York)

"My Dream o' Dreams," (Song)

By Henry Welling

A hale and hearty middle-aged woman with gray hair, wearing a cameo brooch is the striking feature of the title-page of this "Mother" song, the poem being by Charles O'Flynn. It is in the light popular style of the day, in waltz tempo. Simple and pretty harmony, and plain melody make it very singable. Range from E flat, first line, to same tone, fourth space. It is to be had for phonograph or player piano also.

"Calling," (Song)

By Harry D. Squires

Another melodious Mills publication, very spontaneous, a good fox-trot, with the melody in the piano as well as in the voice. Supremely rhythmic, it is a song which sets the feet a-going, especially in the chorus, which says:

"Calling to me, where can you be?
My heart with joy is singing
When your sweet voice comes ringing,
Calling to me."

Range F to F. Errors in the print—page four, third measure, note for little finger in accompaniment should be D; page five, third score, F sharp in bass.

(Huntsinger & Dinearth, Inc., New York.)

"The Voice of the Infinite," (Sacred Song)

By William Stickles

The composer, a well known voice teacher and composer of the metropolis, knows how to write smoothly and effectively, as exemplified in this sacred song of eight pages. It is especially appropriate for evening service, beginning as it does:

"I heard a voice at twilight call;
Come, voyager, to Me. The day is done,
The shadows fall, the ships come home from the sea."

The interludes between stanzas are dignified, all the music very churchly and worshipful. The triplet accompaniment serves to give the second stanza definite swing, the song ending softly on the words:

"I heard the Voice of the Infinite say;
'Come unto Me, today.'"

The text is by Gordon Johnstone, and it is to be had for both high and low voices.

"When I Consider the Heavens" and "Even Song," (Two Sacred Songs)

By John Prindle Scott

One of the popular composers of sacred songs of the day is John Prindle Scott, who sometimes writes his own verse. These two

songs are in his best vein of melodic invention, sounding natural and free, worthy, serious, as befits their place. The text of "When I Consider" is from the Psalms, with fine climax in the middle, ending softly.

"Even Song" has violin obligato, and tells of the glories of the night. It is almost like: "Now I lay me down to sleep, I pray the Lord say soul to keep." It is really a different poetization of the old hymn: "Now the day is over, night is drawing nigh," Rev. Anson P. Uppery being the poet in this case. Peaceful, quiet, it is lovely music, easy to sing and to play. For high and low voices. Time of performance, four minutes.

KANSAS CITY ASKS FOR

N. Y. C. M. S. RE-ENGAGEMENT

Ensemble Players Charm in Fine Program—Clarence Eddy Plays—Local Activities

Kansas City, Mo., February 7, 1921.—Praise, with many a request for a re-engagement, was won by the New York Chamber Music Society when it played the sixth concert in the Fritschy series January 25. Exceedingly interesting was the first number—a composition by Paul Juon, a conservative modern composer from Russia. This was played by the entire ensemble, while novel combinations of three, four and five instruments interpreted Beethoven, Wailly and Pfeiffer, with Carolyn Beebe, pianist, as the sympathetic leader.

CLARENCE EDDY PLAYS FOR LARGE CONGREGATION

Members of the Linwood Presbyterian Church and many visitors heard Clarence Eddy, dean of American organists, play an hour's program, preceding the evening church service, January 30. He also played the music service, substituting for his former pupil, Susie Goff Bush.

ARARAT BAND CONCERT IN CONVENTION HALL

More than 8000 people attended the Ararat Band concert, conducted by H. O. Wheeler, in Convention Hall, Sunday afternoon, January 30. Otto H. Jacobs conducted his "Get It Done." Joseph Weinrath responded with an address, after his march, "Welcome to Our City," was played. David Grosch was soloist. In a group of songs by Weidig, d'Hardelot and Hermann, his fine baritone voice was warmly applauded. S. A. Gilliland accompanied Mr. Grosch.

GERTRUDE CONCANNON AND HERMAN SPRINGER IN RECITAL

An audience that filled Drexel Hall, January 30, heard Herman Springer, baritone, and Gertrude Concannon, pianist, in joint recital. Miss Concannon's forceful, brilliant style was well applied to her Bach-Tausig, Mendelssohn and Liszt numbers. Mr. Springer, accompanied by Anna Dickerhoof, sang three groups of songs with well controlled voice and refined style.

CLARENCE SEARS DIRECTS ORATORIO

Under the capable direction of Clarence Sears, organist and choir director of the Saint Paul's Episcopal Church, Mendelssohn's oratorio, "Saint Paul," was beautifully sung by the choir of fifty voices, February 6. Splendid work was done by the soloists, who were Mrs. Rockwell Brown, soprano; Mrs. J. A. Hollinger, contralto; Archibald Todd, tenor, and Dr. B. Garrison, bass. Mr. Sears' choir, which includes twenty young boys, is one of the best trained organizations of its kind in the city.

CAROLINE POWERS THOMAS IN BENEFIT RECITAL

For the benefit of the Saint Andrew's Church, Caroline Powers Thomas, violinist, assisted by Powell Weaver, accompanist, gave a concert at Jack O'Lantern auditorium, February 4. Mrs. Thomas' work was enthusiastically applauded by a large audience.

B. P. L.

Henriette Sofonoff to Give Debut Recital

On Monday afternoon, April 11, Henriette Sofonoff, mezzo soprano, will give her debut recital at Aeolian Hall.

FRIEDA HEMPEL

SEASON 1921-1922 NOW BOOKING
MANAGEMENT OF FRIEDA HEMPEL

164 Madison Avenue

New York

The deepest voice of quality in the World—
THE RUSSIAN AMERICAN

EDWARD LANKOW

James G. Huncker, Musical Editor of the N. Y. World, said: "In all my years I have never heard such a rich, resonant, big voice."

Management R. E. JOHNSTON. 1451 Broadway, New York City

GEORGE S. MADDEN
BARITONE

Concert, Oratorio and Recitals

"He is an example of the Geo. Henschel School of Singing."—New York Times.

Management:

MacCARTHY & HAGNEY

Metropolitan Opera House Building

1425 Broadway

New York City

Phone Bryant 1274

"A voice of gold and silver."—Henry T. Finck, N. Y. Eve. Post.

"The most natural perfect voice of our time."—H. T. Parker, Boston Transcript.

SEASON 1921-1922 NOW BOOKING

EMMY DESTINN

"Checho-Slovakian Diva"

AVAILABLE FOR CONCERTS

Exclusive Management:

NEW YORK MUSICAL BUREAU, 801-5 Woolworth Bldg., New York City

WASHINGTON ENJOYS CHORAL OFFERINGS

Three Notable Attractions Draw Large Houses—"The Messiah" Is Given Delightful Performance—"Chimes of Normandy" Heard—Motet Choral Society Presents Mendelssohn's "St. Paul"—

Notes of Interest

Washington, D. C.—February 26, 1921.—During December and January three notable musical events were enjoyed by overflowing audiences, the police in one case having to take a hand, turning away several hundred people who were unable to get admission. There are two things that will pack a house in Washington for musical events. One is when the seats are free, the other when the price is put so sky high the poor old town thinks it is going to get a dish of cream, when as a matter of fact some one else does the skimming. To have a manager announce an artist or concert purely on the merit of high lyric worth is to court ruin in Washington.

As sure as the return of Christmas is that of "The Messiah" during the holiday season. For many years Sidney Lloyd Wrightson has seen to it that "The Messiah" is sung with all its appeal, having at his command a chorus of over a hundred voices, augmented this year by Fred. Patton, basso; Betsey Lane Shepherd, soprano, and Mary Beisser, contralto.

Another gift to Washington is the municipal opera, under the direction of Roland Bond, although there is, in this case, a small charge. This year the People's National Opera Society gave the "Chimes of Normandy." Mr. Bond founded the People's National Opera Society in 1919, for the purpose of providing the general public with the best of comic opera with the best local talent, and this year outdid his former good work.

An event of importance is the yearly concert given by the Motet Choral Society. Otto Torney Simon director. On January 26, in Central High School, under the auspices of the Community Service of the District of Columbia, Mr. Simon presented Mendelssohn's "Saint Paul," with Ethel Holtzclaw Gawler, soprano; Beulah Harper Dunwoody, contralto; Martin Richardson, tenor; Charles Trowbridge Tittmann, bass; Arthur D. Mayo, at the piano; Edith B. Athey, at the organ; boy-choir of St. John's Church, James Dickinson, Mus. Doc., organist; boy-choir of St. Stephen's Church, H. Norman Taylor, organist; all assisting. The Motet Choral Society was founded ten years ago by Otto Simon and the late Anne Simon.

The name "Kaspar" is one to conjure with, and in Washington has stood for years for the best in music. A member of this musical family keeping up the traditions is Franceska Kaspar Lawson, soprano. Mrs. Lawson has just returned from a concert tour covering several Southern states, most of the concerts, however, having been given in Virginia at the State Normal College, Harrisburg; Massamitten Military Academy; High School, Staunton; Virginia College, Roanoke; Stonewall College Abingdon; Woodbury Forest School, and other points. At a recent affair of the National Press Club of Washington, Mrs. Lawson was the soloist.

Gertrude Tyrrell, pianist, gave a recital before the Arts Club of Washington during the first week of February which placed her among the artists worth while in Washington, and one to be reckoned with, although her program groups were overly taxing on technique for appearance before discriminating listeners. Miss Tyrrell will sail during April for Panama for a series of concerts at different points.

In addition to the many concerts by the regular visiting orchestras, Philadelphia, Boston and New York, Washington had the Chicago Symphony Orchestra, with Vasa Prihoda, violinist, as soloist; the Cleveland Orchestra, Misha Piatro, violinist, as soloist.

Here is the personnel of the National String Quartet, which through the generosity of Mary Carlisle Howe, herself a sterling artist, illustrated a lecture by Thomas Whitney Surretto on Beethoven: Henri Sokolov, first violin; Samuel Feldman, viola; Max Pugatsky, second violin, and Richard Lordeberg, cello. The playing of Mrs. Eustis, now "Eustis-Corcoran," added much to the whole.

The Woman's City Club had Ruby Potter, soprano, and H. Leroy Lewis, baritone, as assisting artists at its celebration of the tercentenary of the landing of the Pilgrims. Mrs. William T. Reed, contralto, assisted Edith B. Athey, civic organist, at the monthly recital in the Central High School, giving much pleasure with two groups of songs which she sang most effectively. Harry Wheaton Howard was the accompanist for Mrs. Reed.

Resident and diplomatic society heard Mr. and Mrs. Louis Thompson and the talented soprano, Ruby Potter, in concert in the studio home of Major George Oakley Totten.

The Washington Opera Company, represented by its founders, Mr. and Mrs. Edouard Albion, were guests of the University Club when Mr. and Mrs. Albion told fully of the national and local opera development.

Wesley Weyman, of New York, has been giving a series of discussions on the theory of piano technique, at his studio.

Winston Wilkinson, assisted by Marie Maloney at the piano, gave a violin recital at the Hotel Hadleigh for the Rubinstein Club, which created a favorable impression. Mr. Wilkinson will always find a warm welcome in Washington.

Katharine Foss, daughter of Congressman Foss and a talented pupil of Mary Cryder who was for many years a leading concert manager in Washington and is now a teacher of voice and critic, gave a recital at the Arts Club of Washington in January, receiving merited praise for a fine program well sung. Marie Hansen was at the piano. Emmanuel Wad was the soloist when the Washington College of Music gave its twenty-third concert in the Auditorium of the Central High School. Mr. Wad is a Danish pianist well known here and in Baltimore. The Washington College of Music is taking its place among the Southern colleges well worth while for earnest pupils, having as it does some of the leading instructors of New York and other cities on its faculty.

Over three hundred prominent women attended the "breakfast" given by the Congressional Club in honor of Mrs. Wilson, wife of the President, and Mrs. Marshall, wife of the Vice-President, served at Rauscher's. Added

interest was created by the delightful singing of Ethel Holtzclaw Gawler, soprano, who but recently sang with marked artistic success when Miss Dick Root staged the opera "Aida" in concert form, for the benefit of the National Peace Carillon Committee.

Musical "shop talk" was the theme at a recent evening meeting of the League of American Pen Women in its club house when Mrs. George Eustis Corcoran, Mrs. Edouard Albion, Mary Cryder and Mary Willard Howe spoke. Musical numbers were given by Bernice Randall and Mrs. Frank Byron. Mrs. Du Puy, president of the club, received.

Lashanska sang with the Boston Symphony Orchestra, February 2, displaying a bel canto worth talking about. Her singing of the aria, "Depuis le jour," from Charpentier's "Louise," was an unalloyed pleasure.

Elsa Louise Raner, pupil of Auer, after her appearance with Winifred Byrd in recital at the home of Mr. and Mrs. Frank Montague, New York, returned to Washington and was heard in an interesting program by a large audience at the Playhouse. D. R.

PHILADELPHIA AND BOSTON ORCHESTRAS VISIT BALTIMORE

Hulda Lashanska, Kubelik and Matzenauer Among the Visitors—Other Concerts of Interest

Baltimore, Md., February 18, 1921.—The Boston Symphony Orchestra, Pierre Monteux conductor, gave the fourth concert here on February 2. Beethoven's first symphony was a treat to a city which hears comparatively little of Beethoven this year—strange commentary on the Beethoven Centenary! The Wagner "Faust" overture and three symphonic sketches of Debussy completed the orchestral program.

The singing of Hulda Lashanska was one of the musical treats of the season. Her numbers included an aria from "The Magic Flute" and "Depuis Le Jour" from "Louise," in the latter of which she did exceptionally fine work.

On the same evening an interesting concert was given at the Deaconess Home by Elizabeth Duncan McComas, soprano, and John Wilburn, tenor.

PIER PROGRAMS

The Recreation Pier program on Sunday afternoon, February 6, was given by Mr. and Mrs. Richard Bond, baritone and soprano; Mrs. Henry Franklin, contralto, and Geraldine Edgar, violinist. Else Melamet and Nellie Todd played the accompaniments. The concert of February 13 was given by the choir of St. Pius' Church, of which Agnes Limmisch is director and accompanist. The soloists on this occasion were Rosalie Saxton, soprano; Alice Cook, soprano; Mae Steinkamp Dunn, contralto; William T. Blair, tenor; James E. Waugh, baritone, assisted by Louis Schwartz, cellist.

CORTOT AND GUTMAN IN RECITAL

The seventh concert of the Music Lovers' Course, February 10, was given by Alfred Cortot, pianist and Elizabeth Gutman, soprano. Mr. Cortot's playing was, as usual, electrifying; his group of Chopin etudes, in particular, was an inspiration. He was recalled time after time by an audience that was loath to release him. Mme. Gutman gave an interesting group of Russian and Jewish folk songs, especially the latter being in a field she has made particularly her own. She is an artistic singer.

THE KUBELIK CONCERT

Jan Kubelik appeared here on February 14, for the first time in many years, assisted by Pierre Augerias, pianist. All agree as to his flawless technique. The playing of Mr. Augerias was thoroughly pleasing.

MME. MATZENAUER AND THE PHILADELPHIA ORCHESTRA

What is conceded by all to have been one of the great events of the season was the concert of the Philadelphia Orchestra, February 16, assisted by Mme. Matzenauer. A capacity house, brilliantly arrayed, welcomed the musicians. The beautiful Chausson symphony opened the program, giving Conductor Stokowski an opportunity to display that poetic insight which he possesses in such marked degree. This was followed by three French songs—by Debussy, Duparc, and Chausson—which revealed Mme. Matzenauer in a new light to Baltimore audiences. This wonderful artist excels in everything she undertakes. The latter half of the program was devoted to "The Twilight of the Gods" the orchestra playing the funeral march, and the singer

and orchestra together bringing the program to a triumphant close with the finale from that opera.

THE RACHMANINOFF RECITAL

An occasion of much interest, was the Rachmaninoff recital February 17. Some disappointment was felt over the slight character of many of the numbers on the program, as Rachmaninoff seems to be most appreciated when he is heroic. But, on the other hand, it was interesting to see the original touch which this artist gave, even to the trivial "Song Without Words" of Mendelssohn.

D. L. F.

Two Recitals in One Day for Willis Pupils

Mattie D. Willis, one of the many exponents of the Dunning System, has been meeting with success in her pedagogical work both in Waco, Texas, and in New York City. The early part of last month some of her Waco pupils gave two recitals in one day. The afternoon program was more of an open class day, consisting of class work, followed by solos. Each class had begun at different times so could illustrate the work as it progresses step by step. The first class had had only three months, the other children began last year. The large audience was interested and entertained at the manner in which the little children with sight reading, rhythm work, transposition, ear training, memory and artistic execution of their solos showed their rapid progress, through understanding, each doing his or her part with an enthusiasm which told they were in love with their work. The evening program was pronounced by the audience an excellent one, some very young pupils playing. They have worked hard, and very evidently Mrs. Willis had worked hard, but the finished result must have been gratifying to the pedagogue. The style, technique, phrasing, tone production and interpretation of each number surprised and pleased those who attended the concert.

Kansas City to Hear Elizabeth Gibbs

Elizabeth Gibbs, the possessor of a rich mezzo contralto and who gave a most successful recital at Aeolian Hall this past season, has been engaged to sing on March 31 at Convention Hall, Kansas City, Mo., which has a seating capacity of 10,000 people. This is probably the first time that an artist not so widely known has received such an engagement there.

April 2 Miss Gibbs will give a program at the Kansas City Woman's Business Club, the proceeds of which will go for the benefit of the wounded and crippled soldiers.

ELSIE BAKER Contralto



CONCERT RECITAL ORATORIO

Victor Record Artist

Address: 230 West 97th St., New York
Phone 9811 Riverside

MME. LUCILLE DELCOURT

ALICE WARWICK

DAISY JEAN

The Greatest Woman Cellist

A Few Dates Available in April
SEASON 1921-22 NOW BOOKING

RADOUX'S MUSICAL-BUREAU,

251 West 42nd Street, New York City

LEON RAINS

Vocal Instruction

Studio: 292 West 92nd Street

New York

SUMMER CLASSES NOW FORMING

HARPIST
BOSTON SYMPHONY ORCHESTRA
Recitals—At Homes—Private Lessons
Address: Symphony Hall Boston

COLORATURA SOPRANO

Address, 519 West 121st Street
Tel. 8790 Morningside

MENGELBERG'S INSTANTANEOUS PHILADELPHIA SUCCESS

On Friday, March 18, and Saturday, March 19, Willem Mengelberg, who has been conducting the National Symphony Orchestra, went to Philadelphia at the invitation of Leopold Stokowski to conduct a pair of concerts of the Philadelphia Orchestra, his program being the "Oberon" overture, Liszt's "Les Preludes," and Strauss' "Heldenleben." From the comments of the critics, it is evident that Mr. Mengelberg made the same instantaneous success in Philadelphia as in New York.

Philadelphia Record, March 19, 1921.

Art of Mengelberg

Visiting Conductor Rouses Orchestra Audience to Enthusiasm

Greater than the executive talent of any soloist with the orchestra this season shone the genius of this noted director, who, appearing for the first time in this city, transformed, with his magic, the always fine Philadelphia Orchestra into an instrument so expressive and brilliant that the audience was literally swept into a furore of enthusiasm. Many times Mengelberg was recalled, each time to acknowledge a reception unprecedented except on the occasion of the appearance of some great artist such as Kreisler. His success was instantaneous and lasting.

Evening Public Ledger, March 19, 1921.

Mr. Mengelberg sought to get the full meaning of the composer out of the music, and the details of architecture, of composition, of tonal color and the thousand and one other things that go to make up a fine reading of a composition, were naturally and logically brought out and developed. Nothing was forced; there was no exaggeration of tone nor of sentiment; everything was natural and yet finished, with the result that the Friday afternoon audience, which rarely rises to a point beyond polite commendation, was literally swept off its feet and gave the great Dutch leader a reception such as it has seldom given anyone, either conductor or soloist.

Prizes for Young Artists' Contest

The number of voice applicants entering the young artists' contest of the National Federation of Music Clubs is so large that to make the final contest at all possible Sada Cowen, the chairman of the young artists' contest for the New York State Federation, has held the preliminary hearings every week since the first of February. The members who wish to enter are ever increasing, so that it will necessitate by-weekly hearings well into April.

The final contest before distinguished judges will be held at Aeolian Hall on the mornings of May 3, 4 and 5, the winners of this New York State contest, and the winners of the contests held in New Jersey and Connecticut, will compete in the Empire District contest, which will be held the morning of May 6 at Aeolian Hall, under the direction of Hortense d'Arbly, the president of the Empire District.

It is gratifying, indeed, to note the splendid showing made by young artists from the various studios, and some remarkable talent has come to the notice of the committee of musicians who are giving interested service to this event. When the best of these competitors come to the final contest at Aeolian Hall, the judges chosen from the highest musical quality will have a most distinguished company to choose from. The prizes are tours of the United States, under the patronage, hospitality and friendship of the National Federation, comprising as many as fifty concerts. The artists will be paid the sum of \$50 for each appearance, the tour closing with a gala concert at Aeolian Hall, where the spurs were won!

And the managers of Aeolian Hall deserve the sincere gratitude of the public for their kindly interest and real generosity in giving the use of Aeolian Hall for the concert, and for the contests, for those who are familiar with the question of the difficulty of rehearsals know that it requires some delicate juggling to give four mornings outright in an overcrowded season. The tour includes an appearance at Kimball Hall, Chicago, and a concert at the Lockport Musical Festival.

Yvette Guilbert in Final Recitals

Previous to her sailing for France on April 14, Yvette Guilbert will give two final recitals at the Thirty-ninth Street Theater this afternoon, March 31, at 2:30, and on Sunday evening, April 3, at 8:15. The programs of both recitals will be different and will be composed of songs best loved by Mme. Guilbert's audiences. A feature of today's matinee program will be the songs of Beaudelaire.

Jardon Wins More Laurels in Vaudeville

Dorothy Jardon, the well known prima donna formerly of the Chicago Opera, is still winning brilliant success in vaudeville, where she is one of the highest salaried artists. The week of March 28 she will be at Keith's Hippodrome in Cleveland; week of April 4 at the Davis Theater, Pittsburgh; week of April 4 at the Orpheum Theater, Brooklyn; week of April 18 at Keith's Theater, Philadelphia, and

Public Ledger, March 19, 1921.

Hollander's Baton Causes a Furore

Mengelberg Electrifies Academy Audience and Demonstrates His Genius.

IS A KING AMONG LEADERS

Famous Visitor Comes Here as a Stranger and Departs as a Friend

Mengelberg makes every player in the orchestra feel and assume his share of the responsibility. The men outdid themselves to satisfy him, loyal not alone to the director of the hour, but to their leader of the years in thus outdoing themselves for the honored guest and to the inexpressible delight of the audience. For the listening assemblage quite forgot its usual polite placidity and applauded without stint, till the face of the leader was wreathed in smiles and the men were standing while he wrung the hand of our able concertmaster, Dr. Rich.

Evening Bulletin, March 19, 1921.

Mengelberg is a man of medium height and build, with a large head and round, full face, topped by a mass of curly light hair. There is nothing of the conspicuous or sensational about him, but much that instantly wins respect and admiration, and it does not take him long to impress his audience with his great musicianship and splendid powers as a conductor.

week of April 25 at Keith's in Boston. The following week Miss Jardon will return to the Palace Theater by popular request, owing to her success there not many weeks ago when she opened her vaudeville tour. After the week of May 1 the singer will fill a number of other dates.

Concert for Memorial Monument

On Tuesday evening, April 5, a concert will be given in aid of the Memorial Monument at the Dickinson High School, Jersey City. This will be under the auspices of Hudson County Soldiers and Sailors Welfare League, Mrs. Thomas P. Browne, president. The Women's Choral Society of that city, Dr. Arthur D. Woodruff conductor, will participate in a program on which Minna Kaufmann, soprano; Ruth Emerson, pianist; Cantor Bernard Woolff, tenor; Pietro Soldano, baritone, and Clement de Macchi, accompanist, will also appear.

Current New York Musical Attractions

"Afgar" (with Delysia—closes April 2), Central Theater.
"Blue Eyes" (Lew Fields and Molly King), Shubert Theater.

Century Promenade (Midnight Rounders of 1921, 11:30), Century Roof.

"Good Times" (extravaganza), Hippodrome.

"It's Up to You" (opening week), Casino.

"Irene" (musical comedy), Vanderbilt Theater.

"Mary" (musical comedy), Knickerbocker Theater.

"Lady Billy" (musical comedy, with Mitzi), Liberty Theater.

"Love Birds" (Pat Rooney and Marion Bent, stars), Apollo Theater.

"Mary Rose" (closes April 9), Empire Theater.

"Mary Stuart" (historical play, with incidental music), Ritz Theater.

"Dear Me" (play, with songs by Grace La Rue), Republic Theater.

"Passing Show of 1921" (anniversary week), Winter Garden.

"Rollo's Wild Oat" (play with incidental music), Punch and Judy Theater.

"Spanish Love" (play, with incidental music), Maxine Elliott Theater.

"Sally" (with Marilyn Miller), New Amsterdam Theater.

"The Right Girl" (musical comedy), Times Square Theater.

"The Rose Girl" (musical comedy), Ambassador Theater.

"Tip-Top" (Fred Stone's show), Globe Theater.

"Ziegfeld Midnight Frolic" (11:30 p. m.), New Amsterdam Roof.

The Philadelphia Inquirer, March 19, 1921.

Philadelphia Orchestra

Appearance of Willem Mengelberg Feature of Yesterday Afternoon's Concert

All who heard the performance will agree that it justified the great reputation which Mr. Mengelberg enjoys and that it satisfied any expectations which the announcement of his coming here may have raised may safely be assumed. There can be no question as to his endowment with an exceptional capacity for vitalizing and emphasizing and illuminating the music that he plays, for apprehending its significance, for realizing its potentialities and for imparting a magnified expression to its beauties. His extremely temperamental methods, his fondness for strong contrasts of light and shade, the free use he makes of the tempo rubato and the marked flexibility of his rhythms, seemed to invest such familiar things as the Weber overture and the Liszt poem with a new value and a fresh meaning, and at the conclusion of each the admiration and pleasure of the audience found vent in an applause so enthusiastic and prolonged that the musicians were invited to bow their acknowledgments.

But it was the Strauss selection that put Mengelberg's abilities to the severest test. . . . It can easily be made tiresome and unintelligible, and if it is to be understood and enjoyed, if its turgidities are to be clarified and its dissonances vindicated, it needs to be expounded by a master hand. That is the kind of exposition it received upon the present occasion and it bespeaks the interest which Mr. Mengelberg's performance of it aroused that it held the attention of the audience to the end.

Arthur Shattuck Will Summer in France

After a season of consistently successful appearances, Arthur Shattuck will sail for France on May 24, returning next October. He will make his final appearances for the present in Seattle and Portland in April, when he will be introduced to the Northwest as soloist with the New York Philharmonic Orchestra. He will open a tour of the Southwest and West on April 4, at St. Joseph, Mo., where he will be featured in connection with the Music Festival to be given in that city. In Dallas and Fort Worth he will play with the New York Philharmonic Orchestra. Mr. Shattuck will continue under the management of Margaret Rice of Milwaukee for next season.

Keen Interest Shown in Bach Festival

Among other musical organizations, the Bach Choir of Bethlehem recently received a questionnaire from a music library asking "the cause of the apparent falling off of public interest in the performance of serious musical works. Is this, in your opinion, the effect of the popular jazz music, or the crazes for dancing, the automobile or moving pictures?" The answer given by a member of the executive committee of the Bach Choir was as follows: "The attendance, enthusiasm and morale of the Bach Choir of Bethlehem were never better. There is no falling off in public interest in the Bach Festival. The demand for tickets for the 1921 spring festival exceeds anything in the past."

Eddy Brown Marries Polish Actress

Much to the surprise of all his friends—including his family—it was announced last week that Eddy Brown, the violinist, had become a Benedict. About two weeks previous he was married at Greenwich, Conn., to Halina Bruzovna, a Polish actress, before the war a leading member of the company of the Warsaw State Theater and the Moscow Art Theater. She saw service during the war both as a nurse and as a private in the famous Polish women's legion. The young couple will reside at 110 East Fifty-fourth street, New York City.

Beverwijk Recital on April 5

Tuesday evening, April 5, Everhard Beverwijk, the blind Hollandish pianist, will give his second recital at the Hotel Plaza, playing Beethoven's "Waldstein" sonata, Liszt's twelfth "Hungarian" rhapsodie and "Sonnetta Petrarca," and groups of pieces by Schumann, Chopin and a few of his own compositions.

Lazzari Engaged for Colon Theater

Carolina Lazzari, contralto, who in the past three years, has achieved high honors on the operatic and concert stages, has been engaged for twenty-four performances at the Colon Theater, Buenos Aires, and will sail the latter part of April for that city. Miss Lazzari will appear in leading roles in "Aida," "Samson et Dalila," "La Favorita" and other operas.

MUSICAL COURIER READERS

Apropos of a National Symphony Orchestra

[Below are printed two letters which came quite independently of each other in the Musical Courier's mail within the last week. Evidently there is a lively interest in the subject of which they treat.—Editor's Note.]

New York, March 23, 1921.

The Editor, Musical Courier:

During the great war, music (the latest of the arts to develop) proved of inestimable value. No less a person than General Pershing said: "Music is an essential." This was to offset the people who did not know it before and those who organized meetings in all the large cities of this country at the beginning of the war, urging people to stop music making in every form and to persuade the rich bankers not to spend any more money on it, but who soon found out their mistake and started to organize through the various associations—the Y. M. C. A., the Knights of Columbus, etc., or any sort of mixed entertainment they could get up for the boys.

Now, why is it that in the Anglo-Saxon countries—England and America—with few exceptions, no money is granted by the government for the support of music, which is left to the idle rich for a pastime? On the other hand, in every other country in Europe why do opera houses and municipal orchestras exist, supported by the government or municipalities? For various reasons; but the main one is that the puritan element in England has for centuries—ever since Shakespeare's day to the present—been the stumbling block for art in every form.

Ernest Newman, England's chief music critic, says: "A nation that performs religiously Handel's 'Messiah' every Christmas and waits for thirty years to hear 'Tristan' has no right to be called a musical nation!"—or words to that effect.

Now turn to the United States, which, compared to European countries, is immense. This country has also very little real music culture or atmosphere. Why are there no national conservatories in any of the big cities—no national orchestras—nothing supported by the state? Why? Because, for the same reason, all these puritanical Senators and Congressmen with Anglo-Saxon names still look upon music in the old manner—as a plaything and as an amusement, not as an educating factor in the life of the nation and a means of improving the morale of every community.

The truth is hard to hear sometimes, but the writer believes, as do others who are qualified to express an opinion, that here lies a big problem to solve—not to let the wealthy people go on paying huge sums to support symphony orchestras, only to disband after a few years. (To name only a few: the St. Paul Symphony Orchestra, Pittsburgh Symphony Orchestra, Los Angeles Symphony Orchestra, Rochester Symphony Orchestra, Young People's Symphony Orchestra, and, lastly, the National Symphony Orchestra.) All the musical elements in the United States should band together and create their own national conservatories and symphony orchestras on a permanent footing, composed of musicians of every nationality, for the sole purpose of art and music and not for any political propaganda whatsoever, provided with pension funds for all connected therewith—not unionized but nationalized. If ever the moment was at hand it is now—under a new President!

Then perhaps musical conditions would improve all around and we could have men at the head of the principal organizations who could at least speak English—the language of our country!

Yours sincerely,

(Signed) A MUSIC LOVER.

New York, March 21, 1921.

The Editor, Musical Courier:

While attending the concerts given by the National Symphony Orchestra during the past few months, enjoying to the fullest Mr. Mengelberg's rare musicianship, the thought has come repeatedly: What could be done to give the entire country an opportunity to hear this wonderful conductor? The answer came: To nationalize the orchestra along similar lines used in Europe.

Knowing of your fine public spirit, and that of the MUSICAL COURIER, in things pertaining to the welfare of the country, I feel it is possible that this idea may appeal to you. The weight of your influence and approval would go far in assuring the success of the undertaking.

With the support of the government, the orchestra would no doubt become the greatest power for doing good in our musical history.

People who have lived far from the musical centers during a part of their lives will realize what a boon it would be to the starved music lovers of many communities to have this wonderful organization to come practically to their very doors. It would give a musical education to the coming generation which would be of inestimable value.

I do not know Mr. Mengelberg, so it is not a personal feeling which prompts this, but I do realize that he is possibly the greatest conductor of our day and that his is the spirit and power sufficiently great to arouse a musical response.

I hope that I have made everything sufficiently clear and that you have caught the spirit of enthusiasm which prompts me to try to interest you in this great achievement.

Very cordially,

(Signed) MARGARET HELLAR.

WITH THE PUBLISHERS

The John Church Company

Cincinnati, New York, London.

At Oliver Denton's recital at Carnegie Hall on March 20, the featured number of his program was the really impressive sonata, op. 2, B flat minor, by Harold Morris. This composition is considered by its publishers, John Church Company, a work of unusual distinction. Exceptionally good notices were received in the local press after Mr. Denton's recital, and a few are reprinted below:

Oliver Denton, one of the best of our American pianists, honored another American pianist—namely, Harold Morris—by playing Mr. Morris sonata in B flat minor as the principal offering of his recital in Aeolian Hall, Saturday afternoon. The sonata is really an impressive work, and Mr. Denton played it with devotion and ability.—New York Evening Globe, March 21, 1921.

The Morris sonata was interesting. It proved to be a work filled with invention and skillful thematic development. It proved a good vehicle for the display of pianistic mechanics.—New York American, March 20, 1921.

Oliver Denton at his well attended matinee in Aeolian Hall yesterday gave the first public hearing of a pianoforte sonata, op. 2, in B flat minor, by Harold Morris, a fellow pianist, who has appeared in the same place this year. Mr. Morris' composition in four movements, culminating in an elegy and a rondo, proved melodious and well made, and the performance was warmly applauded.—New York Times, March 20, 1921.

G. Schirmer & Co.

New York City.

Some time in the early part of December the house of G. Schirmer & Co. published the ballad, "The Night Wind," by Roland Farley. The song met with instant approval, so much so that during January of this year it was found necessary to publish a second edition. In February the third edition was required and the fourth in March, and the other day it was stated that the fifth edition would be ready in about two weeks. This seems quite a phenomenal record, particularly just at the present time. A great deal of the song's success is due, no doubt, to the fact that such artists as Florence Easton, Frieda Hempel, Anna Case and Vera Curtis are including it in their recital programs. A detailed review will appear later.

Sam Fox Publishing Company

New York and Cleveland.

George MacFarlane, noted tenor of musical comedy fame, now appearing in vaudeville over the Orpheum and Keith circuits, has added "Lassie o' Mine" to his repertoire. Mr. MacFarlane has appeared in many musical successes in addition to plays such as "Trilby," and his personality and voice have won their way into the hearts of music lovers. "Lassie o' Mine," by Fred G. Bowles and Edward J. Walt, published by Sam Fox, has a true Scotch atmosphere. Mr. MacFarlane is an artist who can do great justice to such a song and is achieving success with this number.

Carl Fischer

New York.

During the past year the house of Carl Fischer has given much attention to the publication of pedagogic work for the violin, including methods and elementary solos. Of the former, the second part of "The Elementary Violin Method," by Maia Bang, based upon the personal teaching principles of Prof. Leopold Auer, the world famous teacher, holds a foremost position. Thousands of violin methods

CONCERT ANNOUNCEMENTS

AEOLIAN HALL, SATURDAY EVENING,
APRIL 2nd :: at 8:15

Mr. and Mrs.
Max and Margarita Mandelstam

SELINSKY

RECITAL OF MUSIC FOR TWO VIOLINS

Roger Deming at the Piano Knabe Piano

Tickets, 50c to \$2.00; Boxes, \$15; Plus 10% war tax

Management: Daniel Mayer, 1448 Aeolian Hall, N. Y.

LAST Frederic Warren Ballad Concert

of this Season

Sunday, April 10th—3 o'clock
Longacre Theatre

48th St. West of B'way, New York City

ARTISTS

Jeanne Laval, Mezzo-Soprano; Olga Warren, Coloratura
Soprano; William Simmons, Baritone; Frederic Warren,
Tenor; Meter Schumann and Francis Moore at the piano.
Seats \$2.00 to 25 cents. Mason & Hamlin Piano

have been published, and hundreds will continue to be published each year, but few can claim more interest than this.

Other instructive works are "The Mastery of the Bow and Bowing Subtleties," by Paul Stoeving, a textbook for teachers and students, with its supplementary volume, "Right Arm Gymnastics," containing a collection of selected and annotated bowing styles for daily study to be used in connection with the other book; "Violin Teaching and Violin Study," by Eugene Gruenberg, with a preface by Fritz Kreisler, and "Finger Strengthening Exercises for the Violin," by Alexander Bloch, a work specially designed to develop independence, flexibility and surety of finger action.

In recognition of the well known teaching axiom that you may teach a child only what interests it, Carl Fischer has issued a number of easy solo collections during the past twelve months, for one or two violins with piano accompaniment, which cannot fail to intrigue the interest of the average beginner. "Russian Songs," a collection of fifty-two folk songs; "Echoes from Melody Land," twelve easy "Polish National Hymns and Songs"; a collection of forty Polish national hymns and songs, and "Farmland Echoes," twelve descriptive solos for young violinists, are among these.

J. Fischer & Brother

New York and England.

Perhaps but few people know that Eastwood Lane, composer of the "Five American Dances," "Sleepy Hollow Suite" and a number of splendid art songs, has been closely affiliated with the firm of John Wanamaker in the capacity as assistant to Alexander Russell, concert director of the John Wanamaker stores in Philadelphia and New York. The "Five American Dances" of Lane's are mentioned chiefly because they are recent works, and also because several of the dances are now very much in demand as a result of their being featured frequently by American pianists of the younger school. Henry Souvaine, one of the Ampico artists, who has just returned from an extended trip, played "The Crap Shooters" over two hundred and fifty times. Phillip Gordon, also an Ampico artist, has played Lane's "Powow," an Indian reminiscence from the same opus, in many cities. Gordon Phillips, another New York pianist, shows no preference but plays the entire "Five Dances" at every opportunity. Lane's "Five American Dances" were published during the past season, and J. Fischer & Brother feel confident that this splendid cycle, intended for the concert platform and not for the dance hall, will rank high among the works of the distinctively American school of composers.

THE DRAKE

CHICAGO'S WONDERFUL NEW HOTEL
LAKE SHORE DRIVE
On the famous Boulevard Link

5 minutes ride—20 minutes walk from
the shopping, theatre and business district.

Under the direction of The Drake Hotel
Co., owners of THE BLACKSTONE.

Room rates \$5.00 single, \$6.00 double
and up.

The National Piano Convention will
be held at The Drake, the week of
May 9th, 1921.



Schipa Scores on Opera Tour

When Tito Schipa recently appeared in "Traviata" with the Chicago Opera Association, both in Cleveland and Pittsburgh, he was warmly endorsed by the press. The following are a few excerpts from the daily papers:

Tito Schipa, the latest discovery of the Chicago management, has a lovely mellow voice which he is wise enough not to force. His technical methods are for the most part admirable, although he uses a suave portamento. His acting is sincere and unpretentious.—Gazette Times, Pittsburgh, March 11, 1921.

Tito Schipa sang an excellent Alfred Germont. It was the first time Pittsburgh has heard this remarkable tenor and from the "Un di felice" duo to the "Dei miei bollenti spiriti" aria he was in all ways an excellent vocalist.—Sun, Pittsburgh, March 11, 1921.

Tito Schipa is a discovery of the management of the Chicago Opera Company. His voice is mellow and altogether admirable. His acting last night was simple sincere and thoroughly interesting.—Leader, Pittsburgh, March 11, 1921.

The role of Alfred Germont was taken last night by Tito Schipa, who possesses a tenor voice of wide range and pleasing vibrancy, which he treats with commendable restraint. His vocal ability, combined with genuine dramatic fervor, made him a fitting companion to the soprano in the numerous duets which fell to the lot of these leading characters, and which were given with extreme satisfaction.—Chronicle Telegraph, Pittsburgh, March 11, 1921.

Tito Schipa, a new tenor, has a voice excellently adapted for the interpretation of the role.—Press, Pittsburgh, March 11, 1921.

Tito Schipa has a voice uncommonly sweet. His lower register was rich in timbre. In matters of stage deportment and vocal technique he made a profound impression.—Post, Pittsburgh, March 11, 1921.

It was the first appearance here of Tito Schipa, an unusually pleasing young tenor with a beautiful lyric organ and more real



TITO SCHIPA,
Tenor of the Chicago Opera.

acting ability than we have come to expect from singers of the role.—News, Cleveland, March 17, 1921.

Schipa, as Alfredo, made a fitting complement to Galli Curci. His voice accomplished the technical requisites of the role—of agreeable quality and pleasing character.—Press, Cleveland, March 17, 1921.

Tito Schipa, a tenor who has heard here for the first time, was the Alfredo, and created a highly favorable impression. He possesses a lyric voice of ingratifying quality and he uses it with skill. Mr. Schipa's performance was irreproachable. He fully deserved the generous applause that was accorded him.—Plain Dealer, Cleveland, March 17, 1921.

Mme. Haggerty-Snell's Salon Musicale

On Sunday afternoon, March 20, Mme. Haggerty Snell presented several of her pupils in recital at her beautiful residence studio, 337 West 85th street, New York, which was taxed to its full capacity by an interested audience. Madeline Henri sang Ronald's "Life" and "Down in the Forest;" "My Laddie," Thayer; "From the Land of the Sky-Blue Water," Cadman; "The Sacrifice," "Indian Mourning Song" and "By the Waters of Minnetonka," Lieurance, as well as "Avec Une Rose," La Forge; "A Birthday," Woodman; "A Maid Sings Light and a Maid Sings Low," MacDowell. Helen Vogle was heard in "When Love is Done," McLean; "Four-leaf Clover," Coombs; "Philosophy," Emmell, and "Ho! Mr. Piper," Curran. Walter Haller rendered MacDowell's "Thy Beaming Eyes" and "To a Wild Rose," as well as "The Old Refrain," Kreisler, and "I Hear You Calling Me," Marshall. Anna Lundstrom sang two Swedish folk songs; "The Star," Rogers, and Grieg's "I Love Thee." Raymond Haller's numbers were: "There Is No Death," O'Hara; "The Lost Chord," Sullivan; "Until," Sanderson, and "The Rosary," Nevin. Evelyn Bradley gave "The Merry Lark," Nevin; "My Heart Is a Lute," Murray; "The Gull," Hill; "I Hear a Thrush at Eve," Nevin, and "A Holiday," by Curran. Elizabeth Vanluven, who was the assisting artist, rendered as violin solos the Air on the G string, Bach-Wilhelmj; "To a Wild Rose" (transcription by Hartmann), MacDowell; "Oriental," Cui, and "Souvenir," Drdla. The work of the vocal pupils reflected much credit upon Mme. Haggerty's method of teaching.

Casini Plays at Pleiades Club

On Sunday evening, March 13, Gutia Casini, the Russian cellist, played with much success at the Pleiades Club. He had the assistance of Seneca Pierce at the piano. This will probably be the cellist's last appearance in New York this season, as he is sailing for Europe on April 9. Next October and November, Mr. Casini will tour as assisting artist with Frances Alda, after which he will be heard in recital in many of the cities where he has recently appeared either with Mary Garden or Mme. Alda.

Ellen Rumsey with Philadelphia Orchestra

Ellen Rumsey will appear in the Beethoven ninth symphony with the Philadelphia Orchestra in Pittsburgh on April 8 and 9. This will be the contralto's sixth appearance with this orchestra. As a result of the fine singing Miss Rumsey did in Ithaca in January, there was a re-engagement in that city on March 22.

SCHEDULE OF New York Concerts

Thursday, March 31 (Afternoon)

Lucille Oliver (piano recital) Aeolian Hall
Yvette Guilbert (song recital) Thirty-ninth Street Theater

Thursday, March 31 (Evening)

Leon-Sampaix (piano recital) Aeolian Hall
Elizabeth Kriger (song recital) Cooper Union Hall

Friday, April 1 (Afternoon)

National Symphony Orchestra Carnegie Hall
Rudolph Ganz, soloist

Carolyn Carré (song recital) Aeolian Hall

Friday, April 1 (Evening)

Elise Gardner (song recital) Aeolian Hall
"Dream of Gerontius" Manhattan Opera House

New York Symphony Orchestra and Festival Chorus
Klink, Harrold, Patton and Davies, soloists.

University Glee Club Waldorf-Astoria
Horace L. Davis, soloist.

Saturday, April 2 (Afternoon)

Josef Lhevinne (piano recital) Carnegie Hall
Clara Clemens (song recital) Aeolian Hall

Bach Choir of Bethlehem Manhattan Opera House
New York Symphony Orchestra—Florence Easton and
Clarence Whitehill, soloists.

Saturday, April 2 (Evening)

Mishel Piastro (violin recital) Carnegie Hall
Mr. and Mrs. Selinsky Aeolian Hall

"Verdi Requiem" Manhattan Opera House
New York Symphony Orchestra and Festival Chorus;

Peralta, D'Alvarez, Chamlee and Patton, soloists.
Sunday, April 3 (Afternoon)

Albert Spalding (violin recital) Carnegie Hall
Society of Friends of Music Aeolian Hall

George Meader, soloist.
Carol Robinson (piano recital) Garrick Theater

Sunday, April 3 (Evening)

National Symphony Orchestra Carnegie Hall
Yvette Guilbert (song recital) Thirty-ninth Street Theater

Joseph Hislop (song recital) Hippodrome
Oscar Nicastro and Alberto Sciarretti, assisting artists.

Monday, April 4 (Evening)

Rinaldo Sidoli (violin recital) Aeolian Hall
Letz Quartet MacDowell Club

Tuesday, April 5 (Afternoon)

Louise Stallings (song recital) Aeolian Hall

Tuesday, April 5 (Evening)

Philadelphia Orchestra Carnegie Hall
Franklin Riker (song recital) Aeolian Hall

Wednesday, April 6 (Evening)

National Symphony Orchestra Carnegie Hall
Rudolph Ganz, soloist.

Spring Festival Concert Town Hall

Thursday, April 7 (Evening)

Lenora Sparkes (song recital) Aeolian Hall
"Iphigenia in Aulis of Euripides," Manhattan Opera House

Margaret Anglin and New York Symphony Orchestra;
Merle Alcock, vocal soloist.

Harold Bauer on Long Tour

Following his third recital at Aeolian Hall on March 12, Harold Bauer, the pianist, left for a long tour, visiting the following cities: Sherman, Dallas and Houston, Texas; New Orleans, Memphis, Minneapolis, Sioux City, Oklahoma City, Kansas City and Chicago. In New Orleans, Minneapolis, Memphis, Kansas City, Chicago and Poughkeepsie Mr. Bauer will give joint recitals with Jacques Thibaud, violinist.

HANS HESS

SCORES IN DETROIT PLAYING BEFORE HUGE AUDIENCE IN RECITAL WITH **MARY GARDEN**

Arcadia—March 10th, 1921

"HANS HESS shared the program with MARY GARDEN, playing his numbers excellently, with warm, sensuous tone."—Forrest Davis, Detroit Times.

"HANS HESS, her associate artist, proved of high caliber; the applause he evoked was more than perfunctory politeness."—Ralph Holmes, Detroit Journal.

"HANS HESS, her assisting artist, demonstrated a fine tone."—L. Cline, Detroit News.

"HANS HESS played several groups of numbers, Boellmann, 'Variations,' Gluck 'Melodie,' Lagourge 'Angelus,' Popper 'Tarrantella,' etc. His interpretations were of lovely quality and he was roundly applauded."—Charlotte Tarsney, Detroit Free-Press.

Mr. Hess was recalled many times and added several encores.

BOOKING MANAGEMENT HANS HESS

522 Fine Arts Bldg. Chicago, Ill.

ELLEN RUMSEY

Contralto

"Miss Rumsey has a clear, ringing, rich, melodious contralto voice and in her three appearances rendered what may truly be described as musical bouquets."—Portland (Me.), Herald, March 11, 1921.

"Miss Rumsey has a mellow, sweet contralto of volume, flexibility and carrying power."—Portland (Me.) Express, March 11, 1921.

"Miss Rumsey's voice was rich, warm and lovely, but her high notes had a daintiness and lyric quality not common among contralto singers."—Portland Daily Press, March 11, 1921.



Concert Direction: MUSIC LEAGUE OF AMERICA, Inc.
1 West 34th Street - New York

CHARLES W. CLARK

Baritone

839 North Dearborn St.

After September 1st, studios at

841 North Michigan Ave.

Chicago, Ill.

FRANK WALLER

Through the Recommendation of ALBERT COATES

Chosen to Conduct

"THE BEGGAR'S OPERA"

Now appearing in Chicago, Ill.

Mr. Waller will conduct operatic performances this summer at Cincinnati, Ohio

AMSTERDAM PROUD OF MENGELBERG'S SUCCESS

Although Famous Dutch Conductor Is Sorely Missed, Other Leaders Help Fill the Gap by Offering a Variety of Programs—Popular Soloists Arouse Enthusiasm at Recitals

Amsterdam, Holland, March 1, 1921.—Mengelberg's successes in America are filling the Dutch people with pride, but, no doubt, it is making many of us envious as well, and the news that the foremost Dutch conductor is to go to America again next year, if only for half a season, is being received with feelings that are usually described as "mixed."

Yet Amsterdam has no serious cause for complaint. Variety is the spice of life, and uniformity—even of excellence—sometimes palls. When the variant is of such quality as that provided by Dr. Karl Muck, of Boston fame, one is well able to "worry along." Dr. Muck is rapidly becoming a favorite. While his qualities were fairly well appreciated in the occasional concerts which he conducted here from time to time, his true value becomes apparent only now, after he has been able to rehearse programs of the widest variety with the orchestra confided to his care. His concerts, indeed, have been increasingly successful, and his conceptions of a great variety of works—always subtle and distinguished—have been enthusiastically applauded.

PEMBAUR AND SZIGETI SCORE.

Among the soloists who have appeared with the orchestra, Joseph Pembaur, the pianist, has aroused the greatest attention. Pembaur played the A major concerto of Liszt. I may safely say that I have never heard Liszt played thus before. It was a virtuoso performance, but there was in it much more than virtuosity. As a Liszt specialist Pembaur ranks high.

He also appeared in a sonata recital with the violinist, Joseph Szigeti. Their unusual program presented the sonatas by Handel and Pfitzner and a rondo by Schubert, all of which were performed with mastery. As a solo, Pembaur played a sonatina by Reger, a work of not very sympathetic qualities. Szigeti gave as his share the Bach chaconne in which he displayed a pure tone, excellent technique and an interpretation altogether of a serious and beautiful depth. Both artists had an enormous success.

"FRIEDBERG THE POET."

If Pembaur is a "master of prose," as he has been aptly called, we have not been without a poet—namely the pianist Carl Friedberg. We have heard him in one recital only, which was, however, quite sufficient to assure us that he is one of the greatest living artists. His evening was devoted to Schumann and Chopin.

It is always interesting to hear a great work twice when it is given the interpretation of two master minds. Thus a few days later we heard Chopin's great fantasy from under the fingers of Dirk Schäfer. One would not think that a composition could evoke such a totally different point of view. The ideas of these two pianists are so wide apart as the poles. In a former letter I have spoken of Schäfer and his distinct personality. It is a nature which holds itself always within strong bounds. In his playing Schäfer shrinks from bold heroism. It is exquisitely fine and has sometimes a certain exaltation which is sublime. Schäfer is a tremendous favorite here and always plays to a packed house. His program of this date comprised, besides other works of Chopin, a Beethoven sonata and some Brahms waltzes.

FLESCH A PERMANENT FAVORITE.

A man who each season brings us something new is the violinist Carl Flesch. This year it was the concerto by Erno Dohnanyi. The work has called forth most varied opinions. Flesch did his task admirably, but all his art could not hide certain things in the work—a lack of variety in the technical passages and an undue repetition of a certain arpeggio. There were, however, beautifully melodious spots. The third movement, a scherzo, was the most successful part. Flesch's splendid performance earned a great success.

CAPET, LOYONNET AND OTHERS.

Another violinist heard here is Lucien Capet, who gave a sonata recital in conjunction with the pianist Paul Loyonnet. Capet's style is of clean cut beauty but sometimes borders on the academic. Loyonnet gave also his own recital in which he proved himself an artist of excellent qualities.

Ferdinand Helman, the assistant concertmaster of the Concertgebouw Orchestra, played with great success the "Symphonie Espagnole" by Lalo, accompanied by the orchestra. His playing is endowed with healthy vigor and a musicianship of the highest order. Helman is an artist who masters his instrument in a splendid fashion.

An interesting joint recital was that given by Maria Wendel and Dina Italic. Both young artists acquitted themselves admirably. The singer presented works of Schubert, Franck, Reger and Wolff. Miss Italic, besides playing the accompaniments very finely, added a group of her own, consisting of a Mozart sonata and a number of pieces by Chopin, which she played with fine pianistic qualities. S. K.

Cecil Fanning at Columbia University

Following his appearances with the Elgar Choir and the Detroit Orchestra in Hamilton, Ont., on March 4, and with the Troy Vocal Society on March 9, Cecil Fanning gave a recital at Columbia University on March 10, his twenty-eighth concert appearance since the first of the year. He was in excellent voice and was greeted enthusiastically by a large audience and forced to respond to several encores, in addition to repeating some of the songs on his program. As usual, H. B. Turpin furnished accompaniments of more than ordinary sympathetic quality and thus added greatly to the enjoyment of the evening.

Mabel Corey Watt School of Music Notes

The Mabel Corey Watt School of Music in the Flatbush School, Brooklyn, has recently added a violin department, under the direction of Helen Helems. Miss Helems is well known as a violinist and a teacher of the Sevcik

method. Her achievements along both lines make her a valuable addition to the faculty of the school.

Helen Corey, certified teacher of the Perfield Teaching System, and also of piano, made her first appearance in a new capacity before the student body of the Flatbush School on March 11. Miss Corey has been studying voice with Beatrice Hoxsee, also a Perfield teacher of Brooklyn, and this was her first appearance as a soloist. Her progress reflects great credit upon Mrs. Hoxsee. Her selections were: "Requiem," Sidney Homer; "A Winter Lullaby," De Koven; "I Passed by Thy Window."

March 19 was the date of an informal piano recital in the studios. The young children had the first half of the program, and the second half was devoted to more advanced work. Alice E. Woolidge, a new piano teacher, assisted and Miss Corey was heard in a group of songs.

Silberta's Activities

Frieda Rochen sang Rhea Silberta's "Lullaby" at Aeolian Hall on March 11. Helen Stover is using the same composer's "Vohrzeit" on her Western tour and Elizabeth Krieger will sing it at a recital at Cooper Union on the



RHEA SILBERTA.
American composer.

evening of March 31. Rosa Ponselle continues to use the "Message" on tour with great success and another singer who is using Silberta songs is Helen Yorke, who is singing "O Little Songs;" she is always obliged to repeat the cadenza. Florence Macbeth is also singing the same song as well as "Fairy Tale." Yeatmann Griffith, the well known vocal instructor, teaches all of Miss Silberta's songs in his studio. On April 11, Melba McCreery will introduce a group of his composer's songs at her New York concert.

Miss Silberta accompanied Sammy Kramer at his concert at the Academy of Music in Brooklyn on February 26 and in Philadelphia on March 11 at the Academy of Music.

Meldrum Engaged for N. A. M. F.

John Meldrum, the pianist, has been engaged to play at the National American Music Festival, to be held in Buffalo next fall. Mr. Meldrum will appear on a program of American born composers' works. As the festival's slogan is "American born artists," this engagement is of a peculiarly fitting and appropriate nature, for Mr. Meldrum on his paternal side is a direct descendant of that grand old man of American history and letters, Daniel Webster.

Apropos of this engagement, it is interesting to note that Mr. Meldrum's name is becoming more and more known—as it deserves to be—in the world of music, and that the number of his engagements is constantly on the increase. This is easy to understand, for everywhere he meets with the same unvarying and substantial success as may be witnessed by noting what the papers of such cities as New York, Baltimore, Pittsburgh and Buffalo have said about his playing this season.

Marie Zendt Scores in Capital City

Marie Zendt, the Chicago soprano, sang recently for the Washington (D. C.) Press Club, and did so with gratifying success, as the following report of Mrs. Ransdell, of the Evening Star, would indicate:

The hour of music provided last Sunday afternoon for the National Press Club, served to introduce to Washington music lovers a charming young singer, Marie Sidenius Zendt of Chicago. Mme. Zendt is the fortunate possessor of a voice that is peculiarly sympathetic though lyric in both quality and range. A Mozart number was given with a joyous spontaneity that put her in rapport with her audience; then "Thou Art So Like a Flower," Parks, was followed by Vanderpool's "The Want of You" which evoked thunderous applause. For an encore, she did Bishop's "Lo Here the Gentle Lark," with its runs and trills showing her to have equal command of cantilena and coloratura. Her distinct enunciation added much to the charm of her singing. Responding to many recalls, she gave the "Teicle" by Bassati.

Spalding for American Legion Concert

The Robert N. Bentley Post of the American Legion is arranging for a big benefit concert to be given in the Music Hall in Cincinnati on Friday evening, April 8. The Cincinnati Symphony Orchestra, under the direction of Eugene Ysaye, will give a program of popular classics on that occasion and Albert Spalding, the American violinist, who is himself a member of the American Legion and who served with the American colors in Italy, has been especially engaged as the soloist. The concert is expected to be an unusually brilliant one and will attract members of the American Legion from all over the State of Ohio.

CONCERT RECORD OF WORKS BY SOME OF OUR BEST AMERICAN COMPOSERS

Floy Little Bartlett

Sweet Little Woman of Mine.....John Maier, New York

Marion Bauer

Oriente.....Caroline Hudson-Alexander, Boston

Mrs. H. H. A. Beach

The Year's at the Spring.....Elizabeth Wood, Manitowoc, Wis.
The Year's at the Spring.....Alma Peterson, Fort Worth, Tex.
The Year's at the Spring.....Helen Newitt, New York
The Year's at the Spring.....Mrs. J. Golden, San Francisco
Shena Van.....Daisy Cox, New York
Ecstasy.....Eileen Cowlin, Stamford, Conn.
Ah, Love, But A Day.....Mrs. Edwin L. Draper, Evanston, Ill.

Gena Branscombe

At the Postern Gate.....Ernest Davis, Delaware, O.
I Bring You Heartsease.....Mabel Garrison, Dallas, Tex.
I Bring You Heartsease.....Marion G. Auburns, Wollaston, Mass.
I Bring You Heartsease.....Helen Weaver Williams, Pleasantville, N. J.
Just Before the Lights Are Lit.....Marguerite Potter, New York
Just Before the Lights Are Lit.....Mabel Strock, Buffalo
Just Before the Lights Are Lit.....Helen Klaffky, Cold Spring, L. I.
Bluebells Drowsily Ringing.....Marjorie Davidson, Glenbrook, Conn.
The Morning Wind.....Rosetta Zuidler, Houston, Tex.
The Morning Wind.....Arthur Boardman, Chicago
I Send My Heart Up to Thee.....Grace Parkhill, Grinnell, Ia.

G. W. Chadwick

The Danza.....Mme. Schumann-Heink, Fort Worth, Tex.
The Danza.....Elizabeth Wood, Manitowoc, Wis.
The Danza.....Cecil Hawkins, Houston, Tex.
He Loves Me.....Florence Nelson, Mannington, W. Va.
He Loves Me.....Eleanora de Cisneros, Worcester, Mass.
Before the Dawn.....Margaret Lester, Chicago
Told in the Gate (Song Cycle).....Dudley Leavitt, Los Angeles

Jane Leland Clarke

Into the Sunshine.....Helen Lathrop Perkins, Norwich, Conn.
Into the Sunshine.....Sadie Driscoll, Norwich, Conn.
Over the World to You.....Mrs. Francis Leahy, Atlantic City

Ralph Cox

The Afternoon.....Edith Romaine, New York
Love Planted A Rose.....Edith Romaine, New York
April-tide.....Edith Romaine, New York
The End of Day.....Edith Romaine, New York
The Song of Brother Hilario.....Ralph Thomlinson, New York
Where Roses Blow.....Vera Wood, Stamford, Conn.
Where Roses Blow.....Helen Klaffky, Cold Spring, L. I.
To A Hilltop.....Constance Balfour, Pasadena
To A Hilltop.....Mary Davis, Highbridge, N. J.
To A Hilltop.....Eleanor Pochler, Minneapolis
To A Hilltop.....T. H. Ryan, New York
To A Hilltop.....Vera Wood, Stamford, Conn.
To A Hilltop.....Edith Romaine, New York

Mabel W. Daniels

Daybreak.....Mrs. A. B. Chapin, Boston
Daybreak.....Charlotte T. Loeben, Philadelphia
Song of the Persian Captive.....Marion G. Auburns, Wollaston, Mass.
Song of the Persian Captive.....Henrietta K. Ottrott, Chicago
Beyond.....G. Roberts Lunger, Boston

Charles Dennée

Sleep, Little Baby of Mine.....Caroline Hudson-Alexander, Boston
The Tryst.....Mrs. A. L. Nicholson, Spokane, Wash.
O Moment That I Bless (Duet).....Ethelynde Morgan and La Verna Askin, Belton, Tex.

Arthur Foote

Roses In Winter.....Caroline Hudson-Alexander, Boston
The Wanderer to his Heart's Desire.....Caroline Hudson-Alexander, Boston
An Irish Folk Song.....Mabel Riegelman, Santa Cruz

Alma Goatley

A Garden Is A Lovely Thing.....Edna Peard, St. Cloud, Fla.

G. A. Grant-Schaefer

Giles Scroggins.....Gilbert H. Rue, New York
A Garden Romance.....Miss Specht, Somers Point, N. J.

Francis Hopkinson

(From "THE FIRST AMERICAN COMPOSER" edited and augmented by HAROLD VINCENT MILLIGAN)
My Days Have Been So Wondrous Free.....Ethelynde, Smith, Colorado Springs
My Days Have Been So Wondrous Free.....Rosale Miller, New York
(From "COLONIAL LOVE LYRICS" edited and augmented by HAROLD VINCENT MILLIGAN)
Give Me Thy Heart.....Ernest Davis, Wahpeton, N. D.

A. Walter Kramer

Eklog (Violin and Piano).....Alix Young Maruchess, New York

Margaret Ruthven Lang

Seven Selections from "Nonsense Rhymes and Pictures," Volumes I and II, Gertrude Tingley, Boston, Mass.
From "Nonsense Rhymes and Pictures," Vol. I.
The Old Person of Cassel.....Laura Littlefield, Boston
The Old Man of Cape Horn.....Laura Littlefield, Boston
Day Is Gone.....Mary Chapman, Maxwell, Omaha

Harold Vincent Milligan

An Invitation.....Juanita Blair Price, Palestine, Tex.

Alfred Moffat

Hush-a-ba, Birdie, Croon (Old English Song).....Helen Stanley, Boston
Hush-a-ba, Birdie, Croon (Old English Song).....Miriam Benson, Boston

Francisco Di Noguero

My Love Is A Muletter.....Julia Claussen, St. Louis
My Love Is A Muletter.....Tilla Gensunder, New York
My Love Is A Muletter.....Louis Gravette, Fresno
My Love Is A Muletter.....Jack Hillman, Yonkers
My Love Is A Muletter.....Mary Jordan, Buffalo
My Love Is A Muletter.....Delphine March, Chicago
My Love Is A Muletter.....Florence Nelson, Zanesville, O.

Mary Turner Salter

The Sweet Of the Year.....Margaret Lester, Chicago

George Siemmon

Baby.....Mabel Garrison, Dallas

Ward-Stephens

Be Ye In Love With April-tide?.....Juanita Blair Price, Palestine, Tex.
Be Ye In Love With April-tide?.....Helen Irene Elder, Albany, Ill.
The Rose's Cup.....Esther Anderson, Chicago

Claude Warford

Approach of Night.....Edna Peard, St. Cloud, Fla.
A World of Dreams (Trio for Women's Voices).....Warford Trio, New York
Down the Lane (Trio for Women's Voices).....Warford Trio, New York
(Advertisement.)



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space is responsible for any delay. The letters are answered serialim.

A STRADIVARIUS.

"Could you tell me what kind of a violin Jascha Heifetz plays on?"

A Stradivarius, and a very fine one it is understood.

WHAT SCHOOL.

"Am desirous of learning in what school Prof. Auer is teaching at the present time."

Prof. Auer is not teaching in any school at the present time. He teaches in his own studio in New York City. Should he decide to teach in one of the large music schools during the summer, you will see an announcement in the columns of the MUSICAL COURIER.

MAKING A PROGRAM.

"Could you explain to me how the conductors of the large orchestras, symphony orchestras that play a subscription season, make up their programs? Sometimes the different compositions on the same program seem to be so disconnected, and 'swearing' at each other, that it seems as if not enough attention had been paid to the arranging of the numbers. Are the programs made up early in the season, or are some of them left to chance?"

Usually the conductors of the large orchestras spend the greater part of their summer vacation in making up the programs for the autumn and winter season. They give not only time, but great thought and care to this department of their work. Search is made for new and interesting compositions, all of which have to be studied to find out their appropriateness for public performance. Few who do not know the details, can appreciate what it means to make up a season's programs. In fact a conductor's life is not always a happy one for however carefully he may strive, there is sure to be more or less criticism of him, his orchestra and what they play. Of course there are some conductors who are natural born "program makers;" others put in a whole summer's work and do not achieve the best results. But this happens in all program making, even for a recital where the singer or instrumentalist has all the numbers in one "key" so to speak, making a monotonous program. If you have followed the programs of the orchestras the past winter you must realize how interesting they have been for the most part. Naturally a conductor has his special favorites that may not appeal to the public, but usually it is harmless. Changes are necessarily made during the season as changed conditions require. But it may be said that there is no more difficult

part of a conductor's duties than the making of programs, to which his summer is largely devoted.

CLOTHES AND ARTISTS.

"I have been told that if I make a debut in New York I shall be obliged to have some sort of a costume that will attract attention. Do you think this necessary, for it is so expensive to buy fashionable dresses or costumes now. It seems to me it is what the artist does, not what she wears that counts. I should be glad to hear what you think about it, for I read the Information column each week and have learned much from it about many musical matters. Thank you in advance for whatever advice you may give."

There is no doubt that "clothes" do make a wonderful difference in impressing an audience favorably or to the contrary. If there is a pretty and becoming dress or costume, a pleasing impression is made before the singer or player shows what he can do. In fact some audiences pay great attention to the clothes, in one case the same dress being worn two years in succession at a music festival caused the non-engagement of the wearer, who previously had been a favorite year after year; the country audience thought it was "made little of," that anything was good enough for them, and voiced its displeasure loudly enough for it to influence the engaging of the artists. At another festival, it was said of the country people that they never purchased their dresses, particularly their suits, that is skirts and coats, until they had seen what the artists wore at the morning rehearsals which were well attended by the fashion hunters. One of the opera singers—a great artist she was—sang with one of the orchestras of a large city. She came on the stage in such an unbecoming and bizarre dress, that no one could listen to the singing, the dress attracted all the attention and it was a great relief when the singer disappeared from sight. Asking several people how they liked her singing, the answer was always "her dress was so awful I could not pay any attention to the singing, but only hoped and prayed the selections she sang would be short, so she would get out of sight." The writer having been present at the concert could fully appreciate the awfulness of the dress.

VERDI AND WAGNER.

"I am a great admirer of Verdi, and consider him the best opera composer that ever lived. As his work is very popular, most of the greatest opera singers have collected many laurels singing his operas. But many people say that Wagner is greater than he, yet I see that Wagner operas are very seldom given, and it seems to me that they do not please the audiences much. I do not find as much melody as I find in Verdi operas, and great singers do not sing them as much as the Verdi operas. I would like to know why is Wagner considered greater than Verdi?"

You will find an answer to your inquiry in an editorial on another page of this issue of the MUSICAL COURIER.

NELSON ILLINGWORTH.

"Will you kindly favor me by publishing the following information in your valuable Information column: Whose English translations of Schubert, Schumann and Brahms songs are used by Nelson Illingworth? What firm publishes them? How old is Mr. Illingworth? From whom did he receive most of his musical training?"

In order that the information required should be reliable, a note was written to Mr. Illingworth, who replied as follows: "The translations that I sing are usually a composite made by myself from many editions, my endeavor being to keep each line as literal as possible, with especial care that the note or notes at the apex of a phrase, a climax, or the notes either melodically or harmonically pregnant with the most meaning, will have the exact translation of the original word. For Schubert I use the Ditson, Augener, Novello and Peters editions; for Schumann, the Ditson, Augener and Elkin; for Brahms, the Ditson and Legnick. Ditson's 'Musicians' Library' is by far the best, and the ones I use most with the least alteration. It would be splendid if they would enlarge their number, and include the cycles complete, also using some translations by Sigmund Spaeth which are excellent."

"I am thirty-five years of age. I had twelve months' tuition on the piano as a boy and studied to be a pianist until I was twenty-one. Since then I have studied Lieder and sung almost exclusively, up to now always accompanying myself. My chief inspiration came from my mother, the dear soul whose persistent demand to hear the words was a very healthy, though often bitter tonic; my own longing to be real, and the innumerable excellent books published on songs and singers—to mention a few, Lehmann, Francon Davies, Plunket Green, Taylor & Henderson, while those of Henry T. Finck are especially inspiring for students. Of actual tuition I had none, my deep regret being that I never came in contact with anybody with whom I could with confidence study, so that I am entirely self-taught."

WHAT COMPANY.

"Will you please inform me for what company Vladimir Reznikoff recorded the two records mentioned on page ten of the February 24 issue of the MUSICAL COURIER?"

The Victor.

VIOLIN LESSONS.

"May I ask you to be good enough to furnish me with information in this week's edition of the MUSICAL COURIER regarding the following questions? I have been taking lessons on the violin for the last eight months, have finished four books of C. H. Hohman's violin course, and can play all the exercises in them with a certain degree of facility. My teacher insists on my finishing another large book in the first position before he teaches me the higher ones. Would you advise me to do so or have him start with the higher position right now?"

Your teacher ought to know whether you are at a point where you can be advanced, or whether further study of the "first position" is the best thing for you. A year is not long, and you still lack four months of that time in which to have conquered the first principles of violin playing so that you are able to advance. You say you play with a "certain degree of facility," what you have studied; would it not be well to play your first exercises extremely well, almost perfectly, before taking up a higher course? You know in any study, it is the foundation that counts most. Once you have laid that securely, you will find the task easier to go on. Also it has always seemed to the Information Bureau as if a teacher knew best for the interests of the pupil. If you consulted a physician, you would take his prescription. A teacher stands in the same relation to you, only as a doctor for the mind and fingers, to see that both are developed as rapidly as is possible with perfect accuracy. Should you insist upon your teacher going against his own judgment, you might bitterly regret it in the future. In no study is the motto "Make haste slowly" more applicable than in music. It requires long, hard study for years to become a good violin player and the preliminary work means so much. If you have confidence in your teacher, try to believe that he knows best, that he is interested to have you advance as rapidly as you are ready for an upward step.

Mme. Meluis Continues Riviera Triumphs

Monte Carlo, February 24, 1921.—When the music lovers of an entire region are united in following the lead of the London Daily Mail and the European Edition of the New York Herald in christening Luella Meluis the "Patti of the Riviera," after her sensational debut and reengagement at the Cannes Opera and her success in Nice, the new American coloratura soprano, protégée of Jean de Reszke, accepted the situation as a dictum of Fate. Replacing in a concert at the Monte Carlo Opera, Nellie Melba, who was ill, and following John McCormack, the guest artist of the previous week, Mme. Meluis carried the house by storm,



LUELLA MELUIS,
Soprano.

with such astonishing technic and flawless vocalism that in the pause of her first number, the Bell Song from "Lakme," the audience broke in with cries of "Bravo," "Bravissima," and at the end of the number a veritable roar of "Bis" compelled her to repeat it. Her final numbers, the exquisite "Moon of Roses," by Amherst Webber, which, with Cyril Scott's "Lullaby," are being demanded by every audience, and the "Shadow Song" from "Dinorah," sung in impeccable French, aroused her audience to a furore. The great Monte Carlo Orchestra, which accompanied her, laid down their instruments to a man and joined Conductor Léon Jehin in competing with the frenzied audience in an ovation that seemed to echo to the battlements of the Prince's Palace on the rugged cliffs of Monaco. K. D.

An Interview with Inga Julievna

(Continued from page 16.)

voice itself is not the object, but just one means of expressing beauty.

"The first thing I look for in a new composition is the big line, the big rhythm, its point of arrival, so to speak; then, of course, the smaller phrasings, curves and color."

"I adore the moderns and feel them an endless study. As for their requiring less technic than the classics, I find that they need all of that plus a greater variety of color, and that indefinable immense inner emotion that sweeps through the music, a form of expression of the spiritual seething power of the work."

"But there, you have me talking hobby and that's a subject to which I never can write 'finis,' so I'm going to say 'au revoir' before you have a chance to ask me another thing."

And she was gone, leaving an impression, wholly pleasing, of a very feminine personality, replete with vivacity and charm—one of those persons you cannot help hoping you'll be fortunate enough to meet again before long.

H. R. F.

Birmingham Welcomes Gunster

Frederick Gunster's Southern tour included a recital in Birmingham, Ala., March 3, when the Music Study Club presented him to an enthusiastic audience which taxed the capacity of the Jefferson Theater. In fact, with but one exception it was the largest concert audience ever assembled in Birmingham.

When Mr. Gunster appeared on the stage for his opening number he was given an ovation of which he may well be proud. He was in fine form and graciously responded to the many hearty recalls after each of his groups. Besides numerous encores he was obliged to repeat three of his programmed songs. His beautiful voice and rare artistry charmed his audience; he was impressive and dramatic in his heavier selections, while in the lighter songs, whether in the humorous or sentimental vein, he was captivating.

Reimherr Will Use "The Old Road"

"The Old Road," by John Prindle Scott, is springing into immediate popularity. Among the concert singers, George Reimherr, the young tenor who has come to the front as a recital singer, wrote Mr. Scott: "Your new song, 'The Old Road,' is a gem. I shall use it shortly on my programs."

Free Concerts at Cooper Union

A concert of Hungarian music was held in the Great Hall of Cooper Union on March 20, the fourteenth of the series being given by the Music League of the People's Institute. The artists were Ruano Bogislav, soprano; Marjorie Church, pianist, and Dezzo Szigeti, violinist.

A New Song by OLEY SPEAKS

To the End of the Road



Oley Speaks' name stands for beautiful melody in connection with songs. The composer of "To You," "On the Road to Mandalay" and scores of other well liked numbers, upholds his reputation for genuine melodiousness in his latest song, "To the End of the Road," which the Boston Music Company has just added to its Blue Bird Ballad series. It is published in F and in D.

Net 60 cents

Artist's Copy to Singers on Request

MISS ELIZABETH QUAIL

Assistant to HAROLD BAUER 225 West End Ave., New York

OSCAR SEAGLE

HECTOR DANSEAU
PIANIST
Assisting Artist

Management:
NATIONAL CONCERTS, Inc.
1451 BROADWAY, NEW YORK CITY

Personal Direction:
RAY SEAGLE
38 West 40th, New York City

EFFA ELLIS PERFIELD DIRECTORY OF TEACHERS

MUSIC COURSES

SIGHT READING.....Harmonic and Melodic
SIGHT SINGING.....Not "do re mi"
PART SINGING.....Harmonization
ROTE SONGS.....Musical Memory, Repertoire
RHYTHM.....Groups, Repetition, Pause
HARMONY.....Tangible

DICTION.....Inner Ear, Eye and Touch Feeling
SCALES.....Ten Kinds
IMPROVISING.....Constructive, then Creative
MODULATION.....No Patterns, only Constructive Material
PEDAGOGY

Inner Feeling, Constructive Reasoning and Self Expression Drills

By EFFA ELLIS PERFIELD, 41½ West 45th Street, New York City

Phone: Bryant 7233

NEW YORK

C. KATE BEACOM
Piano and Class Work
621 E. 29th St., Brooklyn
Phone: Kenmore 1297

MRS. R. F. BEARDSLEY
Piano and Class Work
Pupil of Xavier Scharwenka
332 West 85th St., New York
Phone: 8265 Schuyler

EMMA BECK
Piano and Harmony
Individual and Class Lessons, Interviews
124 W. 12th St., N. Y. Phone: 2715 Chelsea

RUTH CARLMARK
Accompanist and Piano Instruction
Pupil of La Forge-Berumen Studio
836 Washington Ave., Brooklyn

ANNABEL DUNLAP
Montessori Children's University
10 West 72nd St., N. Y.

MRS. M. L. FISH
Piano Instruction and Class Work
Box 523 Mt. Kisco Phone: 586

OLGA FISHER
Piano and Class Work
93 Junction Ave., Corona, L. I.
Phone: Flushing 58

HELEN PARKER FORD
Organist and Coach—Piano Instruction
134 Orawampum St., White Plains
Phone: 1231

NELL E. HANKS
Accompanist and Piano Instruction
Pupil of Heinrich Gehhardt
274 West 71st St., N. Y. Phone: 10028 Col.

DOROTHY LOU IRVING
Councillor for Mach-a-Wa-Mach Camp
823 W. 83rd St., N. Y. Phone: Schuyler 943

RUTH JULIAN KENNARD
Piano and Class Lessons
609 West 115th St., N. Y.
Phone: Morn. 5530

WINIFRED KENNER
287 Mill Street
Poughkeepsie, N. Y.

IDIS LAZAR
Concert Pianist and Teacher
430 W. 118th St., N. Y. Phone: 3880 Morn.

ETHEL LEE
Piano and Class Work 11 W. 10th St., N. Y.
Phone: Watkins 6458

JEANNETTE C. LEIDY
Piano and Class Work
416 West 122nd St., N. Y. Phone: 4475 Morn.

JENNIE S. LIEBMAN
Piano and Class Work
1140 St. John's Place, Brooklyn
Phone: Decatur 981

GLADYS MURCATROID
Piano and Class Work
361 Sterling Place, Brooklyn
Phone: Prospect 5542

ELSA K. PETERSON
Kirpal-Lindorff School of Music
140 Barclay St., Flushing, L. I. Phone: 1487 M.

MARIE PLATE
Sun Institute of Art Study and Play
473 West End Ave., N. Y.
222 Roberts Ave., Yonkers, N. Y.

MRS. LESLEY GUEST REILAND, MUS. B.
Former Teacher Piano Department
Syracuse University
2327 Grand Concourse, N. Y.
Phone: Fordham 551—Extension 4

MRS. W. F. ROGERS
224 Winslow St., Watertown

ST. AUGUSTINE ACADEMY Larchmont, N. Y.

ALICE M. SPAULDING
Piano, Coaching and Accompanying
Scientific Muscular Pianoforte Technique
Individual and Class—All Ages
314 West 72nd St., N. Y. Phone: 6941 Col.

MABEL COREY WATT
Examining Normal Teacher
Directress of Music Flatbush School
Four Assistant Teachers
94 Prospect Park W., Brooklyn
Phone: South 3408 J.

MAUDE BALLARD WOOD
Teacher of Pianoforte
150 Lenox Road, Brooklyn
Phone: Flatbush 8872-J.

NEW JERSEY

MARY CHANTRELLE ARMSTRONG
53 Engel Street, Englewood

ETHEL Y. THOMPSON
President, Rossville Music Club
Individual and Class Lessons
11 Pittsfield Ave., Cranford

ALABAMA

MISS WILLIE PRIVETT
328 Snow Street Oxford

ANNABEL STINE
Piano and Class Work Tusculum

ARIZONA

MRS. LUTHER STEWARD
Normal Teacher
Piano and Class Work Phoenix

KENNETH UMFLEET
Public School Supervisor of Music Clifton

CALIFORNIA

MAUDE A. MESERVE FALCONER
Normal Teacher
Piano and Class Lessons
Assistant Teachers
1126 Grand View Ave. Los Angeles

CLARA E. KIMBER
Normal Teacher
666 Tenmyson, Palo Alto.

JOY NOBLE
Normal Teacher
Box 81, St. Helena, Napa Co.

COLORADO

LAURA T. BEAVER
Piano and Class Lessons
410 N. Maple, Trinidad

VERA FRANSON
2813 High Street Pueblo

NELL SCHEUERMAN
Piano and Class Lessons
1303 East First St., Loveland

CONNECTICUT

MARY FALLON
Piano and Class Lessons
29 Madison Street, South Norwalk

DISTRICT OF COLUMBIA

HELEN MILLER
Piano and Class Work
3335 18th N. W., Washington

FLORIDA

EMMA WINDSOR
Wauchula

GEORGIA

GRETCHEN BREDENBERG
407 Walker Building Augusta

MARTHA E. SMITH
Class and Piano Lessons—Normal Teacher
Demonstrations
11 Druid Place, Atlanta

MRS. WAYNE WILSON
Pupil of Ethel Newcomb
850 Peach Tree, Atlanta

ILLINOIS

FELICIA TURNER
Examining Normal Teacher
(One of Two in the U. S.) Chicago
218 So. Wabash Ave., Chicago

QUINCY SCHOOL OF MUSIC
Miss Felt, Principal (Normal Teacher)
Quincy

INDIANA

EULALIE HAYDEN
427 Fifth Avenue Evansville

JESSIE KITCHEN
Normal Teacher
Piano and Class Lessons
911 N. Franklin, Columbus

IOWA

OLIVE DAY
Piano and Class Lessons Bloomfield

EDITH BALL KING
Piano and Class Lessons Greenfield

EVELYN ROESCH
205 Masonic Bldg., Sioux City

LUCIA ROGGMAN
Normal Teacher
Garnaville

MRS. CARL SWAIN
2110 Olive Street, Cedar Falls

KANSAS

NANCY LONGNECKER
Normal Teacher
1029 Tenn., Lawrence

KENTUCKY

CAROLINE BOURGARD
Public School Music Louisville

LOUISIANA

CECIL E. MANDOT
State Normal School Natchitoches

MASSACHUSETTS

LETTY LAUNDER
Violin Boston
Trinity Court,

MAINE

SADIE E. LEACH
27 Warren Rockland

MICHIGAN

MARIE ESTERBROOK
511 Ethel S. E., Grand Rapids

AUGUSTA RASCH HAKE
Pupil of Harold Henry
246 Ransom Ave., Grand Rapids

MISSISSIPPI

OLIVE BEAMON
Piano Instruction
Normal Teacher
221 E. Madison Street, Yazoo City

MISSOURI

JOHN BIGGERSTAFF
701 E. Pierce St., Kirksville

FLORENCE HAMMON
Normal Teacher
Piano and Class Lessons
Four Assistant Teachers
Musical Art Bldg., St. Louis

THERESA PEIFER
Class and Individual Lessons
212 No. Cherry, Centralia

MONTANA

ELSA E. SWARTZ
Missoula

NEBRASKA

JEAN LINDSAY CARLSON
Piano and Harmony
Doane College, Crete

MAE WETHERILL
Normal Teacher
Piano and Class Work
Arlington Bldg., Omaha

NORTH CAROLINA

ELFRIEDA BREHMER
Fayetteville Conservatory
Fayetteville

JULIA PRICHARD
Piano—"Ear, Eye and Touch" Class
Mt. Airy

IRENE WEAVER
Piano and Class Work
Normal Teacher Franklin

OHIO

GERTRUDE LEONARD
Smead School, Toledo

OREGON

LENA WHEELER CHAMBERS
Normal Teacher
Piano and Class Work
Eller Bldg., Portland

GUSTAVE DUNKLEBERGER
Piano Corvallis

PENNSYLVANIA

CORA SHEFFER ANTHONY
Piano and Voice
Teacher of Teachers
119 So. Main Street, Mahanoy

DELLA B. LIVENGOOD
Eck Lick

SOUTH CAROLINA

ELLA MAY EARLY
Piano and Class Work
Darlington

TEXAS

NELLIE HALL
Friburg Apt., No. 2, Abilene

NANCY CRAIG LASLEY
226 Grape St., Abilene

UTAH

MILDRED HAIRE
Normal Teacher
1328 S. 14th East, Salt Lake City

MRS. R. F. HUNTER
Normal Teacher
2248 Quincy, Ogden

WASHINGTON

ALICE REYNOLDS FISHER
Normal Teacher—Voice and Piano
314 E. Birch St., Walla Walla

WISCONSIN

HILDA CASPER WITTIG
Normal Teacher
536 Lake Drive, Milwaukee

FOREIGN

AUSTRALIA

CLAUDE KINGSTON
Organist, Collins Street Baptist Church
70 Park St., Melbourne

CANADA

CARA FARMER
Piano and Class Lessons, Demonstrations
Certified Normal Teacher
Mothers' Creative Music Course
750 Bathurst, Toronto

CHINA

MRS. HARRIET ASHCRAFT
89 Bubbling Well Road, Shanghai

MR. E. DANENBERG
The Albany, Hong Kong

INDIA

MRS. MARK ELDBRIDGE
Calcutta

Witherspoon Studios Open Until August 1

The Herbert Witherspoon studios will remain open until August 1. Graham Reed, who has been Mr. Witherspoon's chief assistant for the past six years, will remain in New York in charge of the studios, carrying on the special sum-



GRAHAM REED,

Chief assistant at the Herbert Witherspoon studios in New York.

mer course, during Mr. Witherspoon's absence in Chicago. Mr. Reed will be assisted by Mrs. May Belle Furbush, one of the regular practice teachers of the studios. Mr. Witherspoon will go to Chicago June 27, where he will teach for five weeks during the summer course of the Chicago Musical College. He will take his assistant, Edith W. Griffing, also Helen Welverton and Eleanor Scheib, with him. Mr. Reed's success as a teacher has placed him in the first rank of New York vocal teachers. His winter season has been particularly successful this year, every minute of his time having been engaged, with a long waiting list besides. He has Mr. Witherspoon's utmost confidence and is responsible for much of the good work of the studios. Singers who are remaining in New York for the summer will find it a privilege to work with this talented and conscientious teacher.

Mme. Mott Presents Talented Young Singer.

Alice Garrigue Mott is presenting Lo Desca Loveland, a young and accomplished dramatic soprano, to the public, recognizing her artist-pupil's ability and signal success, which resulted in a chain of engagements which have been booked by W. E. Welch of Dallas, Texas. Miss Loveland starts this week upon her first tour and will be heard in festivals, recitals and orchestral concerts in the larger cities of Texas, the middle west and south-west. Fort Worth, San Antonio, San Angelo, Waco, Shreveport, Oklahoma City and other such cities are among the bookings.

Mme. Mott believes that no young talent could have surpassed Lo Desca Loveland in her concentration to art and the devotion necessary to prepare her for a successful career. Miss Loveland is youthful and attractive and should prove a splendid concert artist. Manager Welch has written the following to Mme. Mott: "You should be congratulated upon producing such a finished pupil as Miss Loveland. I really consider her one of the most finished dramatic sopranos I have ever heard. Her technique is no good that she does not have to think about it as she sings, but lets her soul pour out in rich marvellous tones. I am indeed enthusiastic in regard to her."

Seagle Classes at Schroon Lake

With several competent assistants and Hector Dansereau as coach, Oscar Seagle will open his summer school at Schroon Lake, N. Y., the middle of June. His strenuous concert season during the winter months necessitates limiting his private lessons to his older professional pupils, but, as always, the younger pupils are cared for under his personal supervision by his very able assistants, Frieda Klink, Harold Van Duzee and Harold Kellogg.

Mr. Seagle is on tour during April through the South and Middle West. He will probably spend May abroad, but will return by the middle of June. He is farming on rather an extensive scale at Schroon Lake, and not even the lure of Europe can keep him away too long from the cows, the pigs and the chickens. Mr. Seagle finds Guernseys the best cream and butter makers, and runs to Rhode Island Reds in chickens. His maple sugar plant is one of his pet hobbies, but unfortunately the sap will run during the concert season, so his opportunities for indulging it are rare. But for good, honest fun and health giving exercise, he claims that gathering sap in the snow, stoking the furnace and Jack wax parties have everything else beaten.

Mme. Lindh Has Valuable Autograph-Album

Marcella Lindh, intimate friend of the Countess Imre Esterhazy (née Countess Alexander-Rossi), daughter of the celebrated singer, Henrietta Sonntag, has the honor to possess the latter's autograph-album. It will be remembered that Henrietta Sonntag was a favorite singer during the first half of the nineteenth century, when she was much fêted in America, England, Austria, Italy and in fact in most of the principal countries of the world. Henrietta Sonntag's album contains writings from many of the famous men and women of her time, such as Schumann,

Queen Louise, Heine, Goethe, Weber, letters from Beethoven, also autographs and letters of Mozart and others, each a treasure in itself. After a most successful stage career, Henrietta Sonntag retired, but some time later grim necessity caused her to return to the concert stage. At the height of her career she was stricken by the cholera epidemic in Mexico, to which she succumbed. Henrietta Sonntag was the wife of the Italian Ambassador Rossi. Of the children who survived, it was the Countess Esterhazy who was endowed with her mother's great gifts, for she wrote many songs, her "Ave Maria" being especially well known. Several of her compositions were dedicated to Marcella Lindh. Countess Esterhazy, who, like her compatriots, suffered under the tyranny of Bolshevism in Hungary, was released by death in the spring of 1919. Some time prior to her demise, the Countess gave the much prized autograph album mentioned above to Marcella Lindh, who cherishes it highly both for its intrinsic worth and the friendship it commemorates.

Prihoda a Busy and Popular Violinist

Vasa Prihoda, the young Bohemian violinist, has been winning thousands of new admirers through his recent appearances in leading American cities. His recital in Boston on the afternoon of March 3 gained much praise from the leading Boston critics. On the afternoon of March 6 he gave a recital in the Illinois Theater in Chicago, where his brilliant playing again was acclaimed.

As soloist with the Minneapolis Orchestra in St. Paul and Minneapolis on March 10 and 11, he was obliged to add encores and had eight recalls in both cities.

On the afternoon of March 13 he appeared in a recital in the Shubert-Belasco Theater in Washington under the patronage of many persons prominent in diplomatic and social circles. Dr. Bederich Stepanek, the Czecho-Slovak Ambassador to the United States, entertained Prihoda during his stay in Washington and occupied a box at the recital. On the 16th Prihoda gave a recital at the Hotel Plaza, New York, for the benefit of the European Relief Council. On Easter Sunday he appeared with Martinelli in a concert under the auspices of the American Legion in Indianapolis, and on the 28th he gave another recital in Cleveland. April 2 he sings in Chicago, and on April 5 in Elmira. He will make his Canadian debut April 7, in Toronto.

Marguerite Ringo Sings at Benefit

The benefit concert given on the evening of March 8 at the Mount Morris Baptist Church was a success, artistically and financially. A varied program was presented by the regular church quartet—Marguerite Ringo, soprano; Edith Goebel, contralto; Charles Hatcher, tenor, and Jacob Weibley, basso—Josie Pujol, violinist, and Louisette Talma, pianist. One of the best numbers was Miss Ringo's rendition of Puccini's aria, "Vissi d'Arte." The voices of the soprano and Edith Goebel blended well in the flower song from "Madame Butterfly." Special mention also should be made of Jacob Weibley's singing of "Drink to Me Only With Thine Eyes" and Charles Hatcher's rendition of the lullaby from "Jocelyn." Excellent technique and a lovely tone were noticeable features of Miss Pujol's playing of numbers by Schubert-Wilhelmj, Rehfeld and Sarasate. Miss Talma is a young artist of fourteen years, but showed considerable talent for the piano in the various numbers presented by her. A brilliant rendition by the quartet of Verdi's "One Morn, If I Remember Well," from "Rigoletto," closed the program. Excellent accompaniments were furnished by Walter Kiesewetter. Miss Ringo is the director of the church quartet.

Maier and Pattison Enter "Two a Day List"

Guy Maier and Lee Pattison entered the "two a day" list in New York recently by giving the program at the annual Ladies' Day at the Harvard Club on Sunday afternoon, and in the evening joining with Nina Koshetz in an all-Russian program in the People's Institute series at Cooper Union. The following night they gave a recital at the Brooklyn Academy of Music in the course of the Institute of Arts and Sciences.

At the Harvard Club the seating capacity of Harvard Hall was exhausted long before the hour of beginning the concert, and several hundred waited in the adjoining rooms eager to catch the sound of even "the high spots" in the recital, as one hearer described the more sonorous passages. Large audiences greeted them at both the other concerts as well. On March 10, Mr. Maier gave one of his "Concerts for Young People" in Summit, N. J., his second appearance there this season, and on the 12th he joined with Loraine Wyman in another program for young people at the Town Hall, this making his seventh concert in New York this season.

Haywood Artist Pupils in Demand

Mr. and Mrs. Thomas Fuson gave a successful joint recital in the Straus Auditorium of the Educational Alliance, New York City, March 1. They also participated on March 3 in the March entertainment given by the Women's Auxiliary of the New York Port and the American Defense Society at the New York Port Society Building, New York City. The demand for these well known American concert artists is widespread and they are filling numerous engagements with success. Mr. and Mrs. Fuson are pupils of Frederick H. Haywood, founder of the Haywood Institute of Universal Song, and author of the voice culture course under title of "Universal Song."

Mr. and Mrs. Dudley Buck "At Home"

Mr. and Mrs. Dudley Buck were "at home" at the former's New York studios on Sunday afternoon, March 13, from four to seven o'clock. The spacious studios were crowded most of the time, over 200 people coming and going during the afternoon. Some of Mr. Buck's artist pupils entertained the audience with songs. Among those who furnished the program were Katherine Galloway and Thomas Conkey, both of whom are delightful singers, and Margaret Clarkson and Leslie Arnold. John Palmer, the entertainer, added to the pleasure of the "at home" with his clever and humorous recitations. Louise Kitchen and Dorothea Calhoun were able assistants at the tea table.

Mme. Alda an Opera and Concert Favorite

The glorious voice of golden quality of Frances Alda has again this season charmed thousands of opera lovers at the Metropolitan Opera House and also an equal number of concert goers. Among the many concert engagements



FRANCES ALDA,

Soprano of the Metropolitan Opera Company.

which the soprano has filled this month (March) mention might be made of Denver and Pueblo, Col.; Los Angeles, San Diego and Long Beach, Cal.; and Tucson, Ariz. Some of Mme. Alda's forthcoming April engagements are as follows: April 1, Palo Alto, Cal.; 3, San Francisco, Cal.; 6, Portland, Ore.; 7, Tacoma, Wash.; 9, Astoria, Ore.; 11, Seattle, Wash.; 13, Bellingham, Wash.; 15, Spokane, Wash.; 18, Pullman, Wash.; 21, Salt Lake City, Utah. The famous singer is scheduled to sail for Europe in June, returning to this country in September. There will be many concert engagements on this side of the water for Mme. Alda in October, and November will find her again a stellar attraction at the Metropolitan Opera House.

Vanderpool's New Song

It looks as though Frederick W. Vanderpool has again written a song that is going to sweep the country and appear on programs everywhere. This new song, "Red Petals," was written for and dedicated to Paul Althouse, who used it for the first time at his recital in San Francisco, and who wrote Mr. Vanderpool that it was exceptionally well liked by the audience. It's a real art song with an exquisite lyric, one that through its heart-throb qualities is sure to have a wide appeal, although the song is of such an artistic type that there is no program too severe for its inclusion. Mr. Althouse will use it all the rest of the season. George Reimherr also tried it on a recent program and it will be equally effective for lower voices. It will shortly be issued by M. Witmark & Sons.

Philharmonic Off on Tour

The Philharmonic Society of New York gave the last concert of its New York season last Sunday afternoon at Carnegie Hall. Stransky conducted the orchestra in a request program including the "Oberon" overture of Weber, Schubert's "Unfinished" symphony in B minor, the "Scheherazade" suite of Rimsky-Korsakoff and Wagner's prelude to "The Mastersingers." Although this concert was the last of the subscription series, it does not complete the season's work of the orchestra, which, following this performance, began a coast to coast tour, extending over a period of ten weeks. The concerts on tour will be under the direction of Stransky, with the co-operation of the associate conductor, Henry Hadley, who will conduct performances of his own works in the seventy cities to be visited.

Pujol to Tour Southern States and Cuba

The brilliant and attractive young Cuban violinist, Josie Pujol, is booked for engagements in Virginia, North Carolina, Georgia, Alabama and Havana, Cuba, during April and May. Miss Pujol, who has had recent appearances in Montreal, St. John, N. B., Albany, Newark, Brooklyn and Burlington, has passed the prodigy period, and is now traveling on her merits with no apologies or allowances needed for extreme youth, though she is still in her teens. Last season Miss Pujol returned to Havana after a few years' study in New York and played to a capacity house with such a large overflow that another concert was arranged within a few days.

Minneapolis School Faculty Concerts

The Minneapolis School of Music, Oratory and Dramatic Art announces a series of five faculty piano recitals by artist-pupils of Giuseppe Fabbrini. Those recitals which start this week will close on May 5. The following will furnish the programs: Helen Carpenter, assisted by Chester Campbell, violinist; Sadie Ann Gingold, Edmond Langlais, Dalphie Lindstrom and Ellen Grotte.

Sabatini to Give Second New York Recital

Carlo Sabatini, the violinist, will give his second New York recital at the Town Hall on Tuesday evening, April 5.



ANNA HESS,

Pupil of Elizabeth K. Patterson, who sang March 29 at the Brooklyn Academy of Music for the benefit of the art department of the high school.



BERNICE MERSHON,

Now prima donna with Eddie Cantor in the "Midnight Rounders" company. Miss Mershon is known to music lovers in this country, where she has sung in opera and concert, but she has entered this new field for the time being and enjoys it immensely.



PHOEBE CROSBY,

Of whom H. E. Krebbiel wrote in the New York Tribune: "Miss Crosby is a singer of distinctly more than ordinary merit, both as regards vocal equipment and interpretative intelligence. Her voice is a lyric soprano of dramatic bent, uniform in its scale, of unusual warmth and with real brilliancy of timbre."



SAMUEL GARDNER,

The well known violinist and composer, who is having a most successful tour through California, is seen in the accompanying snapshot in the orange groves of California about to bite into a nice juicy orange.



LADA,

Photographed with the pet fox which she bought recently at Douglas, Ariz. With Lada is Maurine Dyer, mezzo soprano, who is assisting the dancer during her tour of the West. According to the Douglas Daily International, one of the largest crowds in the history of the city attended the concert which Lada gave in the Grand Theater on March 8. For an hour before the curtain was up a crowd was massed about the door and a double line extended one whole block down G avenue.



OLIVE BEAMON,

Of Yazoo City, who is the certified normal teacher of the Effa Ellis Perfield Teaching System in Mississippi. She has had large experience in training children and is especially fitted for this work.



MAURICE DAMBOIS,

The cellist, photographed on board ship on his return to Europe late in January.



ANNA FOSTER,

Pianist, who played recently in a concert in Carnegie Hall, New York. She has since been invited to play four Debussy pieces in a lecture recital by Frances DeVilla Ball, at Miss Somer's School, Washington, D. C. Miss Foster is a daughter of Mr. and Mrs. James Neal Foster, of Kansas City, Mo.



MR. AND MRS. THOMAS J. KELLY.

The happy couple is here pictured looking at the camera with "the smile that won't come off." There is a reason, as the Kellys have been extremely successful since going to Cincinnati four years ago, both teaching voice at the Cincinnati Conservatory, and their time is in such demand that many pupils are on the waiting list. Besides teaching at the school Mr. Kelly is the annotator of the Cincinnati Orchestra program notes, lecturer before several clubs, interpreter at the Young Peoples' Concerts, and yet he as well as his wife find time to give their duo-programs not only in Cincinnati but wherever their services are secured.

Recitalists Draw Large Houses in Chicago

Ruffo, Novaes, Menges Among Those Heard—Symphony Gives Excerpts from "Parsifal"—Studio and Conservatory Notes

(Continued from page 5.)

RUFFO AT AUDITORIUM.

Having taken up so much space writing about the future of the opera in Chicago, little remains for the concerts which took place during the week, but as they were given principally by artists whose reputations in Chicago are so well known, a mention of the happenings will be sufficient. At the Auditorium on Sunday afternoon, Titta Ruffo, assisted by Alfred Mirovitch, pianist, gave a concert which was listened to by a large multitude. Gordon Campbell played artistic accompaniments.

GUIOMAR NOVAES IN RECITAL.

Kimball Hall was filled by admirers of Guiomar Novaes when she appeared in a piano recital on the same Sunday afternoon as Ruffo. No higher compliment could be paid her than to quote a line from Ruth Miller's review on the Chicago Tribune, when this critic stated: "She is all things to all music." The balance of the review was an eulogious as the above quotation and the other scribes on the dailies voiced their opinion in a like manner.

ISOLDE MENGES AT KIMBALL HALL.

A mistress of the bow, Isolde Menges, justly admired in Chicago and elsewhere, appeared on Tuesday evening, March 22, at Kimball Hall. Her playing called for the highest praise and the notices given by the local scribes amplify the esteem they hold for her, while the emphatic success received at the hands of her audience attests the pleasure given the hearers through her beautiful playing.

WALTER SPRY'S SUCCESS IN THE SOUTH.

Walter Spry, well known pianist, was very successful in his recent appearances in the South. He gave his popular lecture recital, "Modern Music and Its Sources." One critic spoke of his highly polished technic and a fine sense of the vital power of good rhythm. Further he spoke of the fine use of the pedal, giving a clear cut outline to his playing.

MRS. HERMAN DEVRIES' PUPILS IN CONCERT.

At the program given by students of Mrs. Herman Devries, at the Devries studios in the Fine Arts Building, on Saturday evening, March 19, the following program was rendered: Duet, "Smiles and Tears," from "The Magic Flute" (Mozart); Irene Coesfeld and Minette Boas; old-fashioned English songs, "The Maid of the Mill" (Stephen Adams), "The Broken Pitcher" (Henry Pontet); Irene Allegretti; two seventeenth century songs (arranged by A. L.); "Belle Giselidis" and "Viens Aurore," Katherine Woodman Stockton; aria "Plus de Tourments," from

"Le Cid" (Massenet), Edith Orenstein; "Les Filles de Cadix" (Delibes), "Spring" (Lassen), Maude Hirsh Corken; aria from "L'Africaine," "Adieu, Rive du Tage" (Meyerbeer), "Swiss Echo Song" (Eckert), Irene Coesfeld; "Come, Child, Beside Me" (Bleichman), "A Dream" (Grieg), Rose Tilksa; "Der Ring" (Schumann), "Wenn Ich Frueh in Den Garten Geh" (Schumann), Inez Schiffelin; "Zueignung" (Richard Strauss), "Si J'Etais Dieu" (Herman Devries), Elfrieda Herz.

To single out the work of one student would be an injustice to the others as they all revealed splendid musicianship, exceptionally good phrasing and foremost of all, that style of singing that makes Mrs. Devries' students recognizable wherever they appear. Herman Devries' composition, "Si J'Etais Dieu," which closed the printed program, was again received with marked approbation as it is whenever presented not only at studio recitals but also when sung by artists of international reputation on the concert platform.

ARTHUR KRAFT BACK IN CHICAGO.

Arthur Kraft, tenor, has returned to Chicago after making a marked impression on the Eastern critics. Mr. Kraft's recital at the Town Hall, New York, was attended by many singers and musicians of the day, among them George Hamlin, Jeanne Gordon, Carolina Lazzari, George Meader, Margery Maxwell, Amy Neal and many others. After the New York recital Mr. Kraft proceeded on to Boston, giving his recital at Jordan Hall. The Boston critics were also impressed with Mr. Kraft's work and said that "Mr. Kraft should return to Boston again." Leaving Boston at midnight he returned to Chicago and gave a program at Lake Forest College with Marta Milinowski, the well known pianist.

Mr. Kraft's engagements for April are as follows: 1, Shawnee, Okla., Festival, recital; April 1, Shawnee, Okla., "Messiah"; April 11, Milwaukee, Wis., soloist with orchestra at festival; April 12, Milwaukee, Wis., "Paradise and Peri"; April 13, "Elijah," Orchestra Hall, Chicago, Marshall Field Choral Society; April 14, "Creation," Kirksville, Mo.; April 18, "Pilgrim's Progress," Apollo Club, Orchestra Hall, Chicago; April 21, "Elijah," Indianapolis, Ind.; April 26, Madison, Wis.

On March 13 he gave a program at the First Congregational Church to a capacity house, this being Mr. Kraft's third appearance in Rockford since the first of the year. May 1 he sings the tenor role in "The Seasons" at Medinah Temple for the Chicago Sing Verein under the baton of Dr. Boeppler.

One of the New York critics in a recent comment said: "Arthur Kraft, a Chinese tenor," etc. Mr. Kraft has been accused of many things, but never that of being Chinese. Evidently he knew that Kraft was a chop suey fan.

LOCAL MANAGER MAY MOVE.

F. Wight Neumann, impresario, will present most of his attractions next season at Cohan's Grand Opera House and at the Playhouse. The Seidman Musical Bureau may secure Kimball Hall for next season. Rachel Busey Kinsolving will present artists as in the past at the Blackstone Theater and Blackstone Hotel and may open a new series at the Drake Hotel.

MARIE LIGHTHALL SINGING WITMARK'S SONG.

Marie Lighthall continues to find Geoffrey O'Hara's "I Would Weave a Song for You" an attractive number for all her programs. Miss Lighthall sang this number at a musicale given at the Chicago Athletic Association on March 13 and scored a big success.

AMERICAN CONSERVATORY NOTES.

Manilla Powers, formerly artist pupil of Karleton Hackett, is now filling an engagement with the "Mecca" Company. Eugene Christie, tenor, artist pupil of Karleton Hackett, has received a two months' engagement to sing at the Riviera, Tivoli and other theaters of that circuit.

The master classes of the two world famous artists, David Bispham and Josef Lhevinne, to be held at the Conservatory this summer, are attracting a great deal of interest among professional musicians and advanced students in all parts of the country, judging from the large

number of inquiries received daily. Already considerable registration has been made.

GORDON CAMPBELL ACCOMPANIES RUFFO.

Through some unaccountable blunder the Chicago papers announced another accompanist to be at the piano for Titta Ruffo on Sunday, March 20, at his Chicago recital. The fact is that Gordon Campbell had from the first been engaged by Mr. Ruffo's manager, and so delighted was the baritone with Mr. Campbell's fine work (there had been no time for a rehearsal), that he insisted on bringing him out to share the honors.

On Wednesday, March 16, Mr. Campbell acted as accompanist for May Peterson, of the Metropolitan Opera Company, at her Cleveland recital.

CHICAGO MUSICAL COLLEGE ITEMS.

Rudolph Reuter will give a recital at the Augustana Gymnasium, Rock Island, March 23.

Students of Walton Pyre are distinguishing themselves in contemporary drama. Felix Kremba is being featured as the leading man in "Woman to Woman," now running at the Playhouse; Manilla Powers is with "Mecca" at the Auditorium, and Carol Rasmussen—her stage name is Carol Ray—is in "The Mirage." Miss Rasmussen was the winner of the gold medal in the School of Expression (senior diploma) contest last season.

Mrs. Herdian sang the soprano part of "The Seven Last Words of Christ," by Dubois, at St. Mark's Church, Evanston, March 13. J. B. Miller has just returned from a recital at Dallas, Tex.; he has been engaged for a recital at Elgin, Ill., March 17. Charpentier's "Louise" was presented by the Chicago Musical College School of Opera, under the direction of Edoardo Sacerdote, in Ziegfeld Theater, Saturday morning. Acts 2, 3 and 4 were interpreted with the following cast: Louise, Olga Gates (Kansas City, Kan.); the Mother, Edith Crawford (Greenville, Mich.); the Father, Calvin Talbot (Chicago); Julian Kennard Barradell (of the faculty); Irma, Mary Fornes (Canton, Ohio); Camille, Lucille Howard (Chicago); Gertrude, Margaret Gregg (Lima, Ohio); an Errand Girl, Esther Thistleton (Chicago); Elise, Aline Stosberg (Kansas City, Mo.); Blanche, Dorothy Davis (Chicago), and Edna Hall (Fort Dodge, Iowa); Suzanne, Suzanne Woodward (Horicon, Wis.); Marguerite, Dorothy Dodge (Oak Park, Ill.); Madeline, Gladys Sandhagen (Chicago). Workwomen and Seamstresses—Edith Blieser (Chicago), Edith E. Crawford (Greenville, Mich.), Helen Gordon (Wabash, Ind.), Ruth H. Kuehler (Chicago), Evelyn Martha (Chicago), Zita Norfell (Downers Grove, Ill.), Gloria Blakiston (Chicago), Yvonne Chabut (Youngstown, Ohio), Anna Harrison (Chicago), Gertrude Lewis (East Dubuque, Ill.), Esther MacKenna (Chicago), Lillian Patz (Atlanta, Ga.), Lillian Winter (Chicago).

HE GOES AWAY.

A vocal teacher who advertised himself as the "world's greatest vocal master," made such a big success in Chicago that it is reported he will move his studio from Chicago to New York on moving day, May first.

THE SYMPHONY PROGRAM.

On Good Friday afternoon, March 25, and Easter Saturday evening, March 26, the Chicago Symphony Orchestra under Stock, presented in a reverential mood, excerpts from Wagner's "Parsifal." In the Emanuel Moor concerto in E major, which by the way had its first hearing in Chicago, the orchestra was assisted by that unique organization known as the Flonzaley Quartet. Inasmuch as this work had an extensive review when it was first produced in America, no comment on its merits or draw-backs seems necessary; suffice to say that it was given a superb presentation by the Flonzaleys, who were ably accompanied by the Chicago Symphony Orchestra. The program closed with the Cesar Franck D minor symphony, admirably rendered, which made of this last but four concerts of the season, one of its most enjoyable.

CAROLYN WILLARD PRESENTS STUDENTS.

Carolyn L. Willard presented her junior class in her studios in the Fine Arts Building, on Saturday afternoon, March 26. Those who participated were Emilie Barrett, Morton Thomas and Ethel Eilert. These three young students showed the results of careful training, besides originality in their playing.

MALKIN'S DAUGHTER USING A BERGONSI VIOLIN.

Talented Miss Malkin, the gifted violinist and daughter of Joseph Malkin, principal cellist of the Chicago Symphony Orchestra, has been loaned a Bergonsi violin from the Hawley collection by Lyon & Healy, and it is with this violin that she is now giving her concert and recital appearances. Mr. Malkin is now under the management of Raoul Biais.

NOTES.

Giacoma Spadoni has been reengaged by the Chicago Opera Association for next season, after an absence of a year.

The commission on revenue of the City of Chicago has under consideration a proposed ordinance licensing music studios and teachers. In this connection and for the purpose of controlling and uplifting the musical interests of Chicago it has been suggested that a provision be inserted in said ordinance requiring an examination or other proof of qualification of all musicians seeking a license to teach. Chicago musicians are planning an organization to further the above mentioned objects and to cooperate with the city in securing such enabling legislation as may be required.

A further meeting of music teachers will be held in Committee Room "D" (second floor), City Hall, on Wednesday, March 30, at 10 a. m. All Chicago musicians are earnestly requested to attend this meeting and to invite others who might be interested. RENE DEVRIES.

FRANCESCO DADDI
Of Chicago Opera Association
Specialist in Voice Placing and Coaching for Opera, Stage and Recital
Studio: 720 Fine Arts Building, Chicago, Ill. Harrison 8785

BUSH CONSERVATORY
CHICAGO
KENNETH M. BRADLEY, EDGAR A. NELSON, E. H. SCHWENKER,
President, Vice President, Secretary.
Accredited Courses leading to Certificate, Diploma and Degree in
All branches of
MUSIC
EXPRESSION
MODERN LANGUAGES
DANCING
Unsurpassed faculty of over seventy artists, including
Charles W. Clark, Edgar A. Nelson, Gustaf Holmquist
Louise Dotti, Julie Riva-King, Richard Casronsky
Herbert Miller, Cecile de Horvath, Rowland Leach
Mae Graves Atkins, Moses Boguslawski, Clarence Nixon
Justine Wagner, Edgar A. Brantton, Robert Yale Smith
Helen Fouts Cohen, William Rordin, Grace Waller
Ralph Lee, Florence Dodge, Ruth Bradley
Ethel L. Marley, Ethel Sundstrom, Mae Julia Riley
Emmy Goh, Ethel Shapiro, Emilie LeClercq
Winter term begins November 22nd
Only Conservatory in Chicago maintaining Student Dormitories
with exclusive use of its own buildings
RESERVATIONS NOW
For free illustrated catalog, giving full description,
M. C. JONES, Registrar, 839 N. Dearborn St., Chicago, Illinois.

AURELIA ARIMONDI
First Prize, Milan, Italy, Conservatory
VITTORIO ARIMONDI
Voice Placing, Coaching for Opera, Stage and Concert Department
Studio: 922-23 Kimball Hall Chicago

Chicago Musical College
MAURICE
PIANIST
FEDACOG
VERA-KAPLUN
CONCERT
PIANIST
ARONSON

HERMAN DEVRIES
Formerly baritone with the Metropolitan Opera House, New York;
Covent Garden, London; Grand Opera, and Opera Comique, Paris;
Theatre Royal de la Monnaie, Brussels, etc.
VOCAL TEACHER
MRS. HERMAN DEVRIES ASSOCIATE VOCAL
INSTRUCTOR
Studio: 518-528 Fine Arts Building Chicago, Ill.

MIDDELSCHULTE
ORGANIST
330 Greenwood Blvd., Evanston, Ill. Phone Evanston 435

NICOLAY
Reengaged for eleventh season as leading
Basso with Chicago Opera Association
Address: CHICAGO GRAND OPERA Chicago

CHICAGO COLLEGE OF MUSIC
Esther Harris Dua, President 26th Year
All Branches Musical and Dramatic Art, Opera, etc. 1234 KIMBALL HALL

GUSTAF HOLMQUIST
BASS-BARITONE
Address: Bush Conservatory Private Address: 1439 Argyle Street
Management: LATHROP RESSEGUIE, 839 North Dearborn Ave., Chicago

ALEXANDER RAAB
Pianist
CHICAGO MUSICAL COLLEGE
VITTORIO TREVISAN
of Chicago Opera Association
VOICE PLACING and ACTING
428 Fine Arts Building CHICAGO, ILL.

EDGAR NELSON
Piano and Organ Instruction
BUSH CONSERVATORY, 839 North Dearborn Street, Chicago

THEODORE HARRISON, Baritone
Director Music Department Lyceum Arts Conservatory
600-810 Lyon and Healy Building Chicago
Available Solo Engagements

MUSIC ON THE PACIFIC SLOPE

MAY PETERSON SCORES WITH
TACOMA MUSICAL CLUB

Soprano's Third Return Appearance Wins Many New Admirers—Ladies' Musical Club Activities—Orpheus Reunion—Notes

Tacoma, Wash., February 24, 1921.—Tacoma's musical calendar for the month opened with the concert by the Salzedo Harp Ensemble and Povla Frijs. The concert was the midwinter attraction of the Bernice E. Newell Artist Course.

MAY PETERSON WITH LADIES' MUSICAL CLUB.

Under Katharine N. Rice's efficient management, February 4 marked May Peterson's return to the city as soloist for the Tacoma Ladies' Musical Club at the annual winter concert. The club chorus, whose director is Frederick W. Wallis, proved, as in its appearances heretofore, a fine ensemble of good voices, and on this occasion the long program presentation of taxing requirements, given without notes and with unerring musicianship under Mr. Wallis' baton, was undoubtedly one of the outstanding achievements of its career.

Miss Peterson has endeared herself to Tacoma audiences on three former occasions. As the club's soloist she sang with the memorable charm and vivacity that had already won for her a lasting place in the hearts of her hearers. The lyric loveliness of her voice, her naive informal explanation of numbers to her audience, even her facing about to sing encores to the chorus, were adorable additions to the charm of her interpretations. Storm after storm of applause testified to the hold the "Golden Girl of the Metropolitan" has upon Tacomans. Following the concert a brilliant reception was given at the University Club by the men of the club, honoring Miss Peterson. In the receiving line were Miss Peterson, Mrs. Frederick W. Keator, president of the Ladies' Musical Club; Mrs. Roy D. Pinkerton, first vice-president; Mary Humphrey King, second vice-

president; Mrs. Frank H. Scobey, secretary; Katharine N. Rice, treasurer, and Mrs. Horace J. Whitacre, wife of Dr. Whitacre, president of the University Club.

LADIES' MUSICAL CLUB ACTIVITIES.

Further activities of the club during the month included the sponsoring of a concert given before a large audience in Tacoma on February 11 by a class of artist students from the Seattle Cornish School of Music, under the direction of Nellie C. Cornish and Boyd Wells, associate director and dean of the school.

A matinee recital also, under the club's auspices, presented Heber Nasmyth, baritone, head of the department of music at the State College, Pullman, Wash. Assisting on the program, which featured the works of Schubert, Mendelssohn and Brahms, were Mrs. Neil McEachern, Tacoma soprano; Mrs. Frank Montelius, contralto, of Chicago, who gave a group of Brahms songs; Emmeline Powell in Brahms numbers, and Agnes Lyon, violinist, whose groups included Schubert and Mendelssohn compositions. Rose Schwinn, Tacoma pianist, accompanied the singers.

A Washington's Birthday anniversary concert given by the Ladies' Musical Club in the ballroom of the Soldiers' and Sailors' Clubhouse, February 22, was enjoyed by a capacity holiday audience from Tacoma and Camp Lewis. Four American war periods were represented in costume and in the spirit of the selections. The soloists included Mrs. J. Austin Wolbert, Mrs. Dixon Tripple, Mrs. William J. Shadwick, Mrs. Allan Crain, Doris Newell, and the accompanist, Mrs. E. L. Davis.

ORPHEUS CLUB REUNION.

Keith J. Middleton, of Seattle, the original founder and premier of the Tacoma Orpheus Club, acted as guest conductor at a reunion program given by the members at the University Club on February 14. The soloists with the ensemble were John W. Jones, A. G. Bantley, Herman Schroeder, Earl Cook and Omar Berry. Accompanists were George Guyles and Frank Grube. Among out-of-town

guests attending were Keith J. Middleton, W. W. Dow, J. C. Willison, of Seattle, and J. M. Hovey, of Summer.

TACOMA NOTES.

Mary Humphrey King, dramatic soprano, of Tacoma, assisted by Margaret McCullough Lang, violinist, of Seattle, and Mrs. Roy Pinkerton, soprano, of Tacoma, gave a program at the formal dedication of the spacious new Elks Temple in Chehalis, February 19.

The Willamette Glee Club of Willamette University, Salem, Ore., gave an exceptionally fine concert in Tacoma. In the glee club college personnel is Raymond Rarey, tenor.

Tacoma talent presented the program given at St. Leo's Auditorium, February 12. Gustava Malmstrom, contralto; G. Schuster, bass-baritone, and Hedwig Fritsch, prominent Tacoma pianist, were the artists.

The midyear recital and choral program of the Annie Wright Seminary music department was given in the auditorium of the school under the auspices of alumnae members of Raynor Chapter, with a capacity audience in attendance. On the same evening, as part of the reunion celebration of students of Columbia College, Everett College and the Parkland Lutheran Academy, a delightful musical program was presented under the direction of Rev. J. A. E. Maess, of Everett, and the alumnae of the schools.

At Triangle Hall on February 15, a recital in honor of Dr. and Mrs. Marigolis, recently from San Francisco, was sponsored by women of the Temple Beth Israel. The soloists were Herbert Schaffer, baritone; Natalie Cheim, pianist, and Margery Calef, violinist.

Several hundred officers and men at Camp Lewis enjoyed a delightful program on February 23, the second of a series given for the soldiers by the Lyric Quartet of Tacoma.

Members of the Scottish societies of Tacoma recently gave a largely attended musicale at Camp Lewis, at Service Club No. 3, under the direction of Chaplain N. Blakeney.

Mrs. Edwin L. Carlson, Tacoma soprano, vice-president of the Tuesday Study Club, was soloist for the club's open

(Continued on page 65.)

PACIFIC NORTHWEST DIRECTORY

ARMSTRONG, FRANCIS J.
Violinist; Director Violin Department, Cornish School of Music, Seattle

CADY, CALVIN B.
Pianoforte Technique and Interpretation
Science and Art of Teaching
Private and Normal Courses
Chicago, June-July
Cornish School, Seattle, August-May
Permanent Address: 714 Davis Street
Portland, Oregon

CORNISH SCHOOL OF MUSIC, INC.
Dramatic Arts and Dancing
Nellie C. Cornish, Director
Affiliated with the David Mannes School, Seattle

CORYELL, MARIAN
Composer-Pianist, Recitals
Cornish School, Seattle

DAVENPORT-ENGBERG, MME.
Concert Violinist
400 The McKelvey, Seattle

ELWYN CONCERT BUREAU—
Western Management
Concert Artists and High Class Musical Attractions
654 Everett St., Portland, Ore.

GOODNOUGH, MORDAUNT A.
Solo Pianist and Teacher
680 East Washington St., Portland, Ore.

KANTNER, CLIFFORD W.
Voice
Representing Edmund J. Myer
306 Spring St., Seattle

KRINKE, HARRY
Advanced Instruction of Piano
Suite 506, The McKelvey, Seattle, Wash.

McNEELY, PAUL PIERRE
Concert Pianist, Instruction
206 The McKelvey, Seattle, Wash.

MOWREY, DENT
Pianist-Composer
501-2-3 Eilers Bldg., Portland, Ore.

RISEGARI, SILVIO
Piano; Concerts
Fine Arts Building, Seattle

SENENIG, GRACE
Musical Courier Correspondent
1519 Jefferson St., Boise, Idaho

SPARGUR, JOHN
Director Seattle Symphony Orchestra
People's Bank Bldg., Seattle

THOMAS, EMILY L.
Teacher of Piano; Concert Artist
405 The McKelvey, Seattle

TOWNS, KIRK
Baritone
205 The McKelvey, Canadian Club
Seattle New York

VAN OGLE, LOUISE
Lectures on Modern Russian Music
and the Modern Opera
1108 Broadway, Seattle

WELLS, BOYD
Special Representative of
Musical Courier
Cornish School, Seattle

PACIFIC COAST DIRECTORY

ARRILLAGA MUSICAL COLLEGE
2315 Jackson St.
San Francisco

BECKER, MR. and MRS. THILO
Piano, Violin
431 So. Alvarado St., Los Angeles

BEHYMER, L. E.
Manager of Distinguished Artists
705 Auditorium Bldg., Los Angeles

BEVANI, ALEXANDER
Teacher of Singing
403 Kohler & Chase Bldg., San Francisco

BRESCIA, DOMENICO
Voice Specialist—Composition
603-4 Kohler & Chase Bldg., San Francisco

BRONSON, CARL
Voice, Phone 10082
204-5 Blanchard Hall, Los Angeles

CADMAN, CHARLES WAKEFIELD
Composer-Pianist
1111 South Western Ave., Los Angeles

COLBERT, JESSICA
Concert and Theatrical Management
619 Hearst Bldg., San Francisco

COLLEGE OF MUSIC
University of Southern California
3201 So. Figueroa St., Los Angeles
Phone South 3423

DE AVIRETT, ABBY
Teacher of Piano
311 Blanchard Hall, Los Angeles,
Mondays.

DUNSHEE, CAROLYN K.
Musical Courier Correspondent
328 E. Micheltorena St., Santa Barbara, Cal.

FERNALD, JOSEPHINE MARSHALL
Voice and Piano
Director of Stanford Music School
915 Waverly St., Palo Alto, Cal.

FREEBEY, GRACE ADELE
Composer-Accompanist
Available for concert tours. Apply for terms to L. E. Behymer, 705 Auditorium Bldg., Los Angeles.
Order Freebey songs through G. Schirmer, N. Y., or Los Angeles.

HAMMOND, MRS. H. W.
Musical Courier Correspondent
1480 West 7th St., Riverside, Cal.

HEALY, FRANK W.
Operatic and Concert Manager
906 Kohler & Chase Bldg., San Francisco

HECHT, ELIAS
Flutist Chamber Music Society of San Francisco. Management Jessica Colbert

HELLER, HERMAN, Conductor
California Symphony Orchestra
San Francisco, Cal.

HUTCHINSON, RUTH, Soprano
Winner of National Contest, 1919.
National Federation of Music Clubs
Concerts and Oratorio. Address
510 Westmoreland Ave., Los Angeles

LOTT, MR. and MRS. CLIFFORD
Voice and Piano
912 W. 20th St., Los Angeles

OATMAN, JOHN R.
Musical Courier Correspondent
1506 Yeon Bldg., Portland, Ore.

O'NEIL, PATRICK
Tenor, California School of Arts
601-602 Majestic Bldg., Los Angeles

OPPENHEIMER, SELBY C.
Musical, Operatic, Lecture and
Concert Manager
Foxcroft Building, 68 Post St.,
Near Kearney, San Francisco

PERSINGER, LOUIS
Management: Jessica Colbert,
Hearst Bldg., San Francisco

ROSS, GERTRUDE
Composer of "A Golden Thought"
(G. Schirmer)
1006 So. Alvarado St., Los Angeles

SIMONSEN, AXEL
Cello
Blanchard Hall, Los Angeles

SMALLMAN, JOHN
Baritone
330 Blanchard Hall, Los Angeles
Address E. M. Barger, Secretary

SPROTTE, MME. ANNA RUZENA
School of Vocal Art
400-2 Blanchard Hall, Los Angeles

SUTHERLAND, LORNA
Musical Courier Correspondent
5159 Hawley Blvd., San Diego, Cal.

TAYLOR, ELIZABETH A.
Correspondent Musical Courier
4665 Dolores Ave., Oakland, Cal.

UNDERHILL, MISS M. V.
Violin Teacher
The Tenaya Apt. 33
San Francisco Phone Franklin 3933

WINSTON, MISS JENNIE
Musical Courier Correspondent
2417 Budlong Ave., Los Angeles

DAVID BISPHAM

SINGER and TEACHER of SINGING

44 West 44th Street

New York

Robert Braine

Pianist—Composer—Accompanist
100 W. 110th St. (Cathedral Parkway)
New York City Tel. 613 Academy

John BLAND TENOR

ARTHUR R. HARTINGTON, Assistant
Master of Calvary Choir VOICE PRODUCTION
20 East 53rd Street, New York. Telephone 325 Gramercy

FREDERICK H. HAYWOOD

TEACHER OF FAMOUS SINGERS

Author of "Universal Songs," the instruction book of the day.
Studio: 810 Carnegie Hall (Telephone, Circle 321) New York City

MRS. EDWARD MacDOWELL

Programs of MacDowell Music

Management: Gertrude F. Cowen, 1481 Broadway
New York

Proceeds of these recitals revert unreservedly to the MacDowell Memorial Association.

STEINWAY PIANO

AMERICAN SYNCOPATED ORCHESTRA AND SINGERS

For dates, Season 1920-1921, address

Exclusive Management:

JAMES R. SAVILLE, 3623 PINE GROVE AVE., CHICAGO, ILL.

LOUIS STILLMAN

TEACHER OF PIANO LITERATURE

Author of

"Concentration and Keyboard Facility"

Studio: 148 West 72nd Street

New York

Phone 6156 Columbus

ANNIE LOUISE DAVID

"America's Foremost Woman Harpist"

Mgt. Lee Keedick Bureau, 437 Fifth Ave., New York

Studio: 294 West 92nd St., New York Tel. 4122 Riverside



SOUSA AND HIS BAND

JOHN PHILIP SOUSA, Conductor

New Booking Season 1921

HARRY ASKIN, Mgr.
1481 Broadway New York

EVERHARD

BEVERWIJK

BLIND DUTCH PIANIST

4260 Broadway

Tel. Wadsworth 9175

LOUIS
POTTER, Jr.

Concert Pianist
and Teacher

RUBY
POTTER

SOPRANO:
Concert and Opera

MASTER INTERPRETERS

Available for CONCERTS or JOINT RECITALS

Address Management: THE POTTERS,

1325 G Street N. W. Washington, D. C.

NEW YORK PHILHARMONIC ORCHESTRA

JOSEF STRANSKY
Conductor

HENRY HADLEY, Associate Conductor

Five Series in GREATER NEW YORK

Other Cities: New England, New York State, Middle West

Spring Tour Coast to Coast



FELIX F. LEIFELD, Manager, Carnegie Hall, New York

ACROSS THE COUNTRY

Asheville, N. C., March 23, 1921.—The Lagonda Music Club presented its second program of the season last Friday afternoon at the studio of Louise Jackson. Piano compositions of American writers were features of the recital which was largely attended by professionals and amateurs.

The piano pupils of Alvah H. Lowe appeared in recital Monday evening in the High School Auditorium. The selections played were for the most part from French composers. Instrumental numbers were interspersed with solos by a number of Mr. Lowe's pupils of singing.

The Aeolian Choir of Asheville scored a distinct success with its second concert of the season last evening in the City Auditorium. The capabilities of the individual members of the organization were evident to a marked degree, while Crosby Adams, as director, added fresh laurels to his already enviable record in the city and state. Impeccable accompaniments were played by Mrs. Crosby Adams.

Atlantic City, N. J., February 28, 1921.—Henri J. Van Praag has resigned as director of the Ambassador Hotel Quintet to accept the position of director of the Alexandria Orchestra at Los Angeles. Mr. Van Praag's exceptional ability as violin soloist and director won for him many admirers who regret his departure and wish him every success in his new work.

Charlotte Smith Mann presented in joint recital two pupils—Elizabeth White, soprano, and William Boyer, tenor—on February 10, in Haddon Hall. Sara Newell was the accompanist.

The Ambassador Artist ensemble—Louis Colmans, violin; William C. Collard, piano; Bernard Parronchie, cello; Gustav Soult, bass, and Vincent Speciale, organ—was heard in an interesting program recently at the Ambassador, Harry Loventhal, musical director.

Baltimore, Md.—(See letter on another page.)

Biddeford, Me., March 2, 1921.—An interesting recital was given recently at the McArthur Auditorium by Blanche Gonthier, lyric soprano, and Edmond J. Trudel, pianist. Mile. Gonthier opened the program with an aria from "Richard Coeur de Lion," by Gretry, and included numbers by Fourdrain, Staub, David, Spross, Rimsky-Korsakoff, Puccini and Gounod. She displayed an excellent voice and scored an artistic success with her enthusiastic audience. The accompaniments were played by Mme. B. Racicot-Boisvert. Mile. Gonthier is a pupil of the late Beatrice La Palme and Salvador Issaurel. Mr. Trudel was heard to advantage in works by Dupont, Chopin, Fourdrain, Casella, Saint-Saens, Ravel, Debussy and Albeniz. Special interest centered in his interpretation of works by Fourdrain and Casella, with whom he studied.

Bellingham, Wash.—(See "Music on the Pacific Slope.")

Berkeley, Cal.—(See "Music on the Pacific Slope.")

Bethlehem, Pa., March 7, 1921.—Under the auspices of Lehigh University, T. Edgar Shields, organist of the University and of the Church of the Nativity of this city, is giving a series of organ recitals which have attracted large audiences. Mr. Shields, who has been organist of the Bach Choir since its earliest days, is a musician who ranks high in the musical life of this city. Mr. Shields has been assisted by local artists as follows: January 27, Pauline Michel, violin, and Hans Dressell, cello; March 10, Anna Estes, soprano, and Girard S. Chestnut, tenor; on April 14 he will have one Bass Clef Club.

Boston, Mass.—(See letter on another page.)

Burlington, Vt., March 5, 1921.—Mrs. William Bergman, of New York, formerly Beatrice Moore of this city, gave a charming piano recital recently before the Athena Club. She was assisted by Dorothy Lawrence, soprano. The music department of the Athena Club gave an oratorio program recently at which many of the club members appeared. Among them were Mrs. C. F. Dalton, Mrs. J. W. Votey, Mrs. F. B. Jenks, Mrs. B. W. Braley, Katherine Hagar and Margaret Whittemore.

A musical program, given before the ladies' auxiliary of the Y. M. C. A., included Miss Lesage, Miss McBride, Miss Shepardson, Mrs. Jerome F. Downing and Donald Gaines.

Norman Bouchard, young violinist, who has attracted much attention by his work, gave a recital at the parish house at Essex Junction last night, which was attended by many Burlington people.

Mr. and Mrs. John W. Nichols, tenor and pianist, have been re-engaged to teach at the summer school of the University of Vermont next summer.

Chautauqua, N. Y., March 7, 1921.—Some interesting announcements in regard to the department of music at Chautauqua this summer have recently been made. The department of School and Theoretical Music will be conducted by Howard Clarke Davis, director of school music, Yonkers, N. Y. Piano will be taught by Ernest Hutcherson, and in that department are also Eliza McC. Woods, of the Peabody Conservatory at Baltimore, and Austin Conradi, also of Peabody. Voice will be taught by Horatio Connell, of Philadelphia, and Frederick G. Shattuck, New York. Henry B. Vincent has charge of the organ department, and Sol Marcosson, from Cleveland, of violin. Others who will make up the music faculty include T. P. Giddings, director of school music, Minneapolis, Minn., and professor of school music, University of Minnesota; Elbridge W. Newton, editor and music educator, Boston, Mass.; Helen S. Leavitt, composer and music educator, Boston, Mass.; Lydia Hinkel, assistant director of music, State Normal School, Trenton, N. J.; Joseph Maddy, supervisor of instrumental music, Rochester, N. Y.; Luther G. Weigle, professor of Christian nurture, Yale University.

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Columbus, Ohio, March 5, 1921.—The February matinee musicale of the Women's Music Club was devoted to Wagnerian compositions, opening with the "Rienzi" overture, played as a double piano duet by Leila Brown, Clara Michel, Nora Wilson and Emma Ebeling. Margaret Crawford, contralto, gave a fine rendering of the "Ode to the Evening Star," with violin and cello obligato, played

by Mabel Dunn Hopkins and Mabel Ackland Stepanian. Vocal numbers were "Elizabeth's Prayer" from "Tannhäuser," pleasingly sung by Alice Turner Parnell, and the "Song of the Rhine Nymphs," from "Götterdämmerung," given by Mrs. Pletsch, Mrs. H. C. Lord and Alice Speaks. Mabel Dunn Hopkins, violinist, gave a finished performance of "Walther's Prize Song" from "Die Meistersinger." The closing number of the program was the "Bridal Chorus" from "Lohengrin," sung by a chorus of twelve voices, with Mrs. Raymond Osborn directing. Mrs. Amor W. Sharp managed the recital.

The history class of the Grace Hamilton Morrey School of Music was addressed by Vera Watson Downing, head of the violin department of the school, at the meeting February 21. Mrs. Downing spoke on "The History of the Violin," and illustrated her talk by playing excerpts from violin compositions of the various periods. She was assisted by two pupils, Chester Davis and Harriet Foster.

Lucille Ruppertsberg, soprano, and Linda Furniss, contralto, were soloists at the February 25 concert of the Girls' Athletic Club.

Florence Hinkle, soprano, and Lambert Murphy, tenor, appeared as soloists with the Khorassan Band at Memorial Hall, February 22. The concert was well attended and the artists were enthusiastically applauded, each scoring a distinct hit with the audience.

Alma Gluck, although laboring under the difficulties of a severe cold, appeared here with Efram Zimbalist in joint recital, February 23, at Memorial Hall.

Musical activity at Ohio State University was marked by two splendid concerts, that of the Girls' Glee Club at the university chapel on February 28 and the joint performance of the band, orchestra and choral union at Memorial Hall on March 3. At the former Violet Carter, a pupil of Cecil Fanning, sang sweetly and charmingly Dvorak's "Songs My Mother Taught Me" and a song entitled "Girls," written by Marie Mirvis, one of the members of the club. Florence Whittaker, soprano; Eugenia Bending, contralto, and Margaret Wood, soprano, were heard in solos. The chorus numbers were light in spirit with the exception of Rimsky-Korsakoff's "Song of India," very dramatically rendered. Marian Morrey gave an excellent performance of Leschetizky's A major nocturne and MacDowell's concert etude. Karl H. Hoenig is director of music at Ohio State.

The concert at Memorial Hall was divided into three parts, given by the University Concert Band, under the direction of Gustav Bruder; the University Orchestra, under Franc Ziegler, and the Choral Union, a society of 200 singers, under the direction of Karl H. Hoenig. The mixed choruses were sung with splendid effect, the singers making precise attacks and giving careful observance to expression. Edgar A. Sprague, tenor soloist, aroused bursts of applause with his dramatic singing, and Violet Carter, soprano, sang with splendid artistry. Other solo parts were taken by Helen Hurst, contralto; Nelson H. Budd, baritone, both pupils of Cecil Fanning, and W. Jesse Briggs, bass.

Dallas, Tex.—(See letter on another page.)

Detroit, Mich.—(See letter on another page.)

Evansville, Ind., February 28, 1921.—Decidedly one of the most brilliant musical events of the season here was the appearance of Frances Alda and Rudolph Ganz in a joint program on the evening of February 21. The recital was the official concert event of the Indiana State Convention of Rotary Clubs, and was given under the local direction of Anthony J. Lorenz. Mme. Alda was charming in both voice and person, presenting a delightfully varied program in which she was given the opportunity to display many excellent qualities, particularly in her high, light tones, which were beautifully clear and sweet. Theodore Flint was Mme. Alda's accompanist and his artistic playing of the piano parts contributed effectively to the program. It was the pianist's first appearance here, and he immediately impressed his hearers as an artist of unusual calibre and highest attainments. Fine technical capabilities and distinguished interpretive gifts marked him as a thoroughly equipped pianist, completely the master of his instrument. Both artists were warmly received by the audience and in response to insistent and continued applause numerous extra numbers were given.

M. E. SODER-HUEGK

THE EMINENT VOICE TRAINER AND COACH

Maker of many Singers now prominent before the public. Famous for her correct Voice Placement and Tone Development. Engagements secured.

Write for Booklet

Metropolitan Opera House Studios

1425 Broadway, New York

Harold Hurlbut

AMERICAN TENOR

Disciple of Jean De Reszke

Returns to America in April after singing successfully to the most critical music lovers of Italy and France.



He has been engaged to give a special vocal course this Summer in several western cities. During April and May will teach in New York.

Address all communications to

M. H. BLANCHARD, Personal Representative
HOTEL McALPIN, New York City

erously given. The singer and pianist each contributed three groups.

Three thousand children will take part in the annual Spring Festival of the Evansville Public Schools directed by Ada Bicking, Supervisor of Music. The festival will be given early in April at the Memorial Coliseum and will continue for three days. Harvey B. Gaul's "Spring Rapture" will be presented; the program will also include "part" songs and art songs, with numbers by the school bands and orchestras.

Mrs. C. A. Ruff is one of the recent acquisitions to Evansville musical circles, coming from Terre Haute, Ind., to make her home in this city. Mrs. Ruff is a gifted harpist and also accomplished as a pianist.

Lima, Ohio, February 28, 1921.—Things musical during the past two weeks have been centered around Rhea Watson Cable, who left today for Washington, D. C., Mr. Cable having been elected Congressman from this district. Mrs. Cable has been a great inspiration to the music lovers of Lima. As a child she studied piano and harmony with Mrs. Harold Adams, to whom she still looks for help in her composing. Later she studied with Reuter and in the Chicago Musical College, where she received high honors. More recently she studied with Percy Grainger. During the present season Mrs. Cable opened her home on Monday evenings to all those interested in the development of art, to hear Mrs. Adams lecture on musical appreciation. After the lectures short informal programs were offered at which times the writings, musical or literary, were given hearings. Some really fine work has been produced, especially the poetry of Mrs. Kyle Booth. Free discussion and interchanging of ideas was invited and the meetings proved to be an inspiration to all who attended them.

At the last meeting, Mrs. Cable invited a number of talented children to play the piano and to sing. Some very fine work was presented. Deserving of special mention was that of Corinne Croy, who has gone to Washington to continue her work with Mrs. Cable; also the poetry of little Eleanor Webb, who is only eleven years of age.

On February 21, the meeting was held at the home of Mrs. Peter Hulsken. Mrs. Adams gave an unusually splendid talk on "Specific Details of Piano Technique." During the musical program which followed Mrs. Cable played, by request, one of her most recent compositions, "The Sea," a realistic tone picture. Irene Klinger sang a new setting of Dunbar's "Lazy Song," by Corinne Lawson, and Mrs. Holmes in Chinese costume sang "Tears" and "Sadness" (from "The Lute of Jade"), by Rhea Watson Cable.

Among the gatherings planned for Mr. and Mrs. Cable previous to their departure, was a musicale given by Mr. and Mrs. B. Harley Holmes. The program included the operatic excerpts recently heard in the Music Club matinee of February 10.

Fitchburg, Mass., March 5, 1921.—President Herbert I. Wallace of the Fitchburg Choral Society was the host to members of the society, the public school teachers of the city, and the students of the Fitchburg State Normal School on February 14, when Florence Hinkle, soprano, and Merle Alcock, contralto, both favorite artists in this city, appeared in joint recital in the assembly hall at the Normal School. For several seasons Mr. Wallace has presented annually two or more complimentary concerts to these groups of music lovers. To say that the Hinkle-Alcock recital was one of the most popular of the many concerts is to put it mildly indeed, both artists having appeared several times in the annual festival programs in this city and not only having admirers in large numbers but also many personal friends in the city as well. Both artists were heard in groups of solo numbers and their voices were merged and blended beautifully in several duets. The appreciation and enthusiasm of the capacity audience were manifested frequently throughout the evening. Credit was due the accompanist, Harry Oliver Hirt, also of New York, for the admirable support accorded the singers.

The new pipe organ at the First Methodist Church was dedicated with appropriate exercises, February 21. The Rt. Rev. Edwin H. Hughes, resident bishop, gave an inspiring dedicatory sermon on "Music and Its Place in the Service of the Church." An especially appropriate musical program was rendered by the vested choir under the direction of Mrs. J. H. Potter, organist and chorister, who also rendered several appropriate compositions on the new organ, and a solo quartet, consisting of Vera Heath, Mrs. Clayton Cleverly, John H. Fletcher and Louis Dushuttle.

The annual music festival of the pupils of the Fitchburg public schools was given in City Hall, February 11, under the direction of Amy L. Connor, musical director in the graded schools. The festival is held each year to show parents and music lovers of the city what is being accomplished along musical lines. The program included songs by the combined schools, by groups of pupils from the individual schools, and other numbers. Several school orchestras also participated. Mary Markham assisted in staging the festival and presided as the accompanist of the afternoon.

Gwilym Miles, director of music in the Fitchburg High School, is acting this season as associate conductor of the Fitchburg Choral Society, assisting Conductor Nelson P. Coffin in preparing the big chorus for the annual spring festival.

Frances Adelman, a talented young Boston pianist who is to make her debut in that city in a Jordan Hall recital next month, appeared with Henry Clancy, the popular young Fitchburg tenor, in a joint recital before the Fitchburg Woman's Club on the afternoon of February 9.

In keeping with the custom of several years, weekly organ recitals are being given on Friday afternoons during Lent at Christ Episcopal Church by Herbert C. Peabody, organist at that church. The soloists at the opening recital, on February 11, were Henry Clancy, tenor, and Giuseppe Scarano, violinist; February 18, Mrs. Ralph H. Fales, Alice Tucker, and Mrs. Ernest T. Daniels; February 25, Edith

Congram Dole; March 4, Mrs. Richard B. Lyon, soprano, and Florence M. Hersom contralto.

Frank Hain, French horn soloist of the Boston Symphony Orchestra, and Kathryn Perkins, harpist, of Boston, were the visiting soloists on February 13 and 20, respectively, at the Sunday afternoon Simonds concerts.

Noteworthy musical events have been the Sunday evening services at Christ Episcopal Church at monthly intervals, Stainer's sacred cantata, "The Daughter of Jairus," being presented by the full vested choir on February 6, and Gounod's "The Redemption" March 6. The assisting soloists on the first occasion were Mrs. Richard B. Lyon, soprano; Florence M. Hersom and Alice Tucker, contraltos; Henry Clancy, tenor, and Herman S. Cushing, baritone. On the works were presented under the direction of Herbert C. Peabody, organist and chorister.

Many Fitchburg music lovers attended a delightful concert in the neighboring city of Leominster on February 17, when the Thursday Musical Club of that city presented Julius Theodorowicz, violinist; Hazel L'Africain, cellist, and Herbert Ringwall, pianist, all of Boston, assisted by Helen Westgate Lamson, contralto.

Gordon S. Brown, recently sub-organist at Hereford Cathedral, England, and George Sykes, the Boston tenor, gave a musical program at the Pilgrim Congregational Church on Sunday evening, January 30.

Green Bay, Wis., February 20, 1921.—The Minneapolis Symphony Orchestra, with Arthur Shattuck as soloist, gave two very fine concerts at the Orpheum Theater, February 15. The Minneapolis Orchestra is indeed entitled to rank with the leading symphony orchestras. Its playing is splendid from every angle. The exquisite smoothness and balance of the woodwind, the accuracy and always agreeable tone of the horns, the roundness and mellowness of the brass and the well balanced and luscious tones of the strings leave nothing to be desired. Such playing means years of unremitting work on the part of a highly intelligent conductor, and such a man Mr. Oberholfer is. The program of the afternoon opened with the "Oberon" overture of Weber, followed by the large from the "New World" symphony by Dvorak; "Alsatian Scenes," Massenet; "Nutcracker Suite," Tchaikowsky; "Aubade," Luigini; "Valse Triste" and "Finlandia" by Sibelius.

The evening concert opened with the "Carnaval in Paris," op. 9, Svendsen, followed by the symphony No. 4 in F minor, op. 35. Mr. Oberholfer gave this symphony a most scholarly reading. Arthur Shattuck, a favorite with Green Bay audiences from past appearances, gave a most satisfactory rendition of the concerto, op. 25, by Tchaikowsky. His tone was of exquisite beauty, his technique flawless and once more his true admirers here were convinced that he stands today one of the foremost pianists of the world.

Grand Rapids, Mich.—(See letter on another page.)

Indiana, Pa.—(See letter on another page.)

Joliet, Ill., March 7, 1921.—On Wednesday, February 2, local musicians gave a program at the general monthly

meeting in the parlors of St. John's Universalist Church. Those who participated were R. C. Schoenstedt, Mrs. Emerson R. Lewis and Mrs. E. C. Bassett.

On Friday, March 4, club members listened to a voice, violin and harp program given by local artists who are also club members. Mrs. Hugh Rodger, Mrs. Albert Olander and Katherine Finley were the soloists. Piano accompaniments for the vocal numbers were played by Carrie McPherson.

Kansas City, Mo., February 28, 1921.—Two interesting concerts were those given under the direction of Rudolf King in the Cleveland Avenue Methodist Church, South, on February 11, and in the Jackson Avenue Christian Church, on February 18. At the former, the program was rendered by Mr. King, pianist; Ralph Parland, baritone; Maude Louise Becktel, dramatic reader; Reid Merryman, Augusta Clements, Ina Garver and Blanche Peckham, all pupils of Mr. King. The same participants gave the concert on February 18, with the exception of the last three named, their places being taken by Pauline Camack, Robert Lewis Martin and Miss Temple Elliott, all of them pupils of Mr. King.

Laramie, Wyo., March 5, 1921.—On Tuesday evening, March 1, members of the faculty of the division of music were heard in concerts in the main auditorium of the University of Wyoming. They were Hazel Everingham, pianist; Ermine Thompson, soprano; Ruth Fillmore Smith, violinist; Carl F. Jensen, pianist, and George Edwin Knapp, baritone. The program opened with an Arensky polonaise played by Miss Everingham and Mr. Jensen. Included in the program were composition by the following composers: Tchaikowsky, Sidney Homer, MacFadyen, Mozart, Glinka-Balakireff, Chopin, Wieniawski, Clarke, Carpenter, Hammond, Gounod, Debussy, Oldberg, Nevin and Cadman.

Lindsborg, Kan.—(See letter on another page.)

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Memphis, Tenn.—(See letter on another page.)

Miami, Fla., February 15, 1921.—Under the management of S. Ernest Philpitt, the second recital of the series of artists' concerts, took place in the Central School Auditorium, January 31. The large audience appreciated fully the rare beauty, the richness of harmony, the finesse of ensemble furnished by the Letz String Quartet. Very seldom has chamber music been produced in Miami and this fact (Continued on page 56.)

LENA DORIA DEVINE

Lamperli's Method of Voice Production

Metropolitan Opera House Studios

1425 BROADWAY, N. Y.

Tel. 1274 Bryant

GALLI-CURCI

HOMER SAMUELS, Accompanist
MANUEL BERENGUER, Flutist
Steinway Piano

Management:
EVANS & SALTER
506 Harriman National Bank Building
Fifth Ave. and 44th St., New York

Personal Address:
CONGRESS HOTEL
Chicago

A Most Attractive Chamber Music Attraction

THE HAMBOURG TRIO

With J. CAMPBELL McINNES

Management: Daniel Mayer, Aeolian Hall, New York

GRACE FREEMAN

VIOLINIST

Now Accepting Limited Number of Pupils

STUDIOS:
164 Waverly Place, New York City
Phone 1938 Spring

JOSEPH REGNEAS

VOCAL INSTRUCTION
135 West 80th Street, New York
TEL. 3786 Schayler
Consultation only by appointment

MARION GREEN

BARITONE

Now playing
"Monsieur Beaucaire"
Tremont Theater, Boston, Mass.

VAN YORX

THEO. — TENOR

Studio: 22 West 39th Street New York
Tel. 3701 Greeley

WILLIAM C. CARL

Instruction in the Art of Organ Playing

AT THE

GUILMANT ORGAN SCHOOL

Send for Catalog

Office: 17 East Eleventh St., New York City



LAZARO

FAMOUS TENOR

In Europe

Season 1921-22

Personal Representative: Arthur Spizzi
1462 Broadway, New York

THE HIGHER TECHNIQUE OF SINGING
W. ZAY Author of the Unique Book
 of Voice
HENRI ZAY "The Practical Psychology of
 Voice," pub. G. Schirmer
 Complete vocal method Studio: 50 West 67th Street

RENATO ZANELLI

BARITONE, METROPOLITAN OPERA COMPANY

ARTHUR J. HUBBARD

VOCAL INSTRUCTOR
 Assistants: Vincent V. Hubbard
 Caroline Hooker
 SYMPHONY CHAMBERS, BOSTON

GEORGE E. SHEA

Teacher of Vocal Art
 and Operatic Acting.
 545 W. 111th St., New York
 Phone Cathedral 6149

Marguerite KUSSNER

CONCERT PIANIST and TEACHER
 Pupil of LESCHETIZKY, MOSZKOWSKI and D'ALBERT
 163 West 121st Street, corner 7th Avenue, New York City
 Telephone Morningside 9672.

CARL BEUTEL

American Pianist and Composer
 CONCERT AND LECTURE RECITAL
 Management: John Wesley Miller, 1409 Broadway, New York City

EDGAR STILLMAN KELLEY

STEINWAY HALL NEW YORK, N. Y.

CARL RIEMENSCHNEIDER

PIANIST
 (with LESCHETIZKY 1903-06)
 STUDIO: 722 The Arcade, Cleveland, O.

JOHN McCORMACK

EDWIN SCHNEIDER, Accompanist

Manager: CHARLES L. WAGNER

D. F. McSweeney, Associate Manager,
 511 Fifth Ave. (Postal Life Bldg.), New York.
 Steinway Piano Used.

JESSIE MASTERS

The All American
 CONTRALTO

MANAGEMENT:
 Albert W. Harned, 728 13th St., N. W., Washington, D. C.

Information Bureau OF THE MUSICAL COURIER

This department, which has been in successful operation for the past number of years, will continue to furnish information on all subjects of interest to our readers, free of charge.

With the facilities at the disposal of the MUSICAL COURIER it is qualified to dispense information on all musical subjects, making the department of value.

The MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All communications should be addressed
 Information Bureau, Musical Courier
 437 Fifth Avenue, New York, N. Y.

OSCAR SAENGER

Studios: 6 East Eighty-first Street

Consultations and voice trials by appointment only
 Tel. Lenox 667 L. Lilly, Sec'y

Mr. Saenger will teach this summer at the Master School of the Chicago Musical College from June 27 until July 30

OPINIONS OF THE PRESS

Rosen and Rea in Joint Recital

Max Rosen and Virginia Rea scored heavily in a joint recital in Burlington, Vt., given recently in the University gymnasium to a capacity audience. The following from the Burlington Free Press testifies to the enthusiasm:

Max Rosen won a triumph. The audience that heard this youthful violinist in recital with Virginia Rea, soprano, under the auspices of the American Legion, recalled him again and again and at the end summoned him back for three extra numbers. Rosen has the big warm tone of the Auer school, dash, fire, verve, an exquisite fluid quality. Fifteen minutes after hearing him it is difficult to set down in cold type the qualities of his art. If his playing could be translated into terms of flowers it would be a rose, full blown, red. Technically proficient, as all the Auer pupils are, he has interpretative ability of a high order, an ardor in performance that is greatly winning, and a stimulating personality. He aroused his audience as Burlington audiences are not accustomed to being aroused. Miss Rea disclosed a light, silvery soprano, and an easy facility. It is a voice of even quality and she has a lovely trill. She sang two or three things that Galli-Curci did here. There was a cool contemplative beauty in her singing that was winning. . . . clear staccato and frequently a fruity quality. For both Miss Rea and Mr. Rosen, fine and sympathetic accompaniments were played by Frederic Persson.

Edna Bishop Daniel Pupil Scores in Opera

At the second performance recently of "The Chimes of Normandy," at the Central High School Auditorium, Washington, D. C., Ruth Peter surpassed her excellent singing in the role of Germaine on the preceding evening, such was the opinion of the music critic on the Washington Herald. The same paper further stated that the famous opera has been given many times in the capital



RUTH PETER,

Pupil of Edna Bishop Daniel, in the role of Germaine in "The Chimes of Normandy."

city, but that it is seldom that such an attractive personality has filled this important part. Several of the other Washington papers spoke of Miss Peter's art in the following glowing terms:

Out of the chorus of last year stepped Ruth Peter, who was an attractive Germaine with a rich voice of excellent range and delivery. . . . For a debut it was excellent.—Washington Times.

In the role of Germaine, who was finally discovered to be the lost Marchioness, Ruth Peter made an emphatic hit in a bewitching characterization.—Washington Herald.

Ruth Peter interpreted the character of Germaine with taste, her numbers giving opportunity to display her rich soprano voice.—Washington Evening Star.

Edna Bishop Daniel, mezzo soprano, is the teacher to whom Miss Peter owes much of the credit for her success at these performances. The opera probably will be given again in the near future.

Moncrieff, Soloist, with Hambourg Trio

When the Hambourg Trio appeared in concert in Bridgeport, Conn., Alice Moncrieff was chosen as soloist, after which the capable artist was praised by the Bridgeport Post in this manner:

Alice Moncrieff was a notable addition to the program and her numbers were well selected. She abandoned the usual unbending concert conventions and made brief comments on her program. Miss Moncrieff has a beautiful rich contralto voice, with a fine enunciation making every word understood, and her ability to bring out the true meaning of a song is remarkable.

A Typical Echo from a Middleton Concert

Arthur Middleton, on more than one occasion on his present coast-to-coast tour, has received editorial comment in addition to the reviews of his appearance in the musical columns of the papers; and in the case of the below, one week after his appearance. It is then fair to assume that Mr. Middleton's appearance was not only of a highly successful character, but that his singing made a lasting impression worthy to be recorded at a later date, as the following excerpt taken bodily from a recent issue of the Sioux City Journal will show:

After comment on the Middleton concert last Wednesday proves that his work found a tremendous response in Sioux City. It is immensely pleasing to those who are interested in the musical development of the community to have such a thoroughly sane and

sound artist as Middleton appear here and to realize that the response given him was so spontaneous and hearty. Various singers of more or less hectic personality, striking mannerisms or other peculiarities have invaded the concert stage and obtained for themselves a certain notoriety. When these artists come to Sioux City, and we fail to be able to grant them, in our honest moments, the place they appear to demand, we wonder if we are really as musical as we would like to consider ourselves.

But when a singer like Middleton comes, of undisturbed standing as one of the great artists of the day, and sings into our hearts in such a straightforward, wholehearted fashion, we are able to take heart, and confidence revives. Music is a changing affair, with all the primary colors of emotion and every varying hue between. It often assumes aspects that require a continual readjustment and too continued efforts along this line are apt to kill our enthusiasm, like the chameleon who broke his neck trying to imitate all the colors of a Scotch plaid.

But after all, the music that finds the readiest response in every heart is the music that influences us most, and when sung by a Middleton we realize that in our deepest hearts there is something that responds immediately.

Simmons Exceeds Expectations of Hearers

Music critics of Troy, N. Y., Washington, Pa., and Washington, D. C., paid these tributes to William Simmons, baritone, after concert appearances in those cities:

Mr. Simmons chose the prologue from "Pagliacci" for his introductory number, in which he demonstrated a voice of remarkable range, power and sympathetic quality and interpreted with artistic ability.—Troy Record.

The singer seems to enjoy his singing with his big, young voice, which he handles with much skill, and his own pleasure in his tasks makes everybody else happy. He had no reason to complain of the reception given to everything he sang.—Troy Times.

Mr. Simmons exceeded the expectation of his hearers. His voice has excellent quality and great strength, and is one of the richest baritones that has ever been heard here.—Washington, Pa., News.

William Simmons gave a splendid reading to "Hiawatha." He delivered it with such beauty of tone, such dignity and tender feeling that his message still lingers in the memory.—Washington, D. C., Times.

What Elmira Thought of Namara

The cities that have paid tribute to the voice and art of Namara this season are many, Elmira to the voice and art of Namara among them, as one may see by a glance at only the headings of the notices that this artist received after singing there:

Namara Delights All with Her Superb Voice—Charming Prima Donna Soprano Gives Wonderful Interpretation of French and English Selections with Rare Grace and Charm.—Advertiser.

Mme. Namara Delights Elmira's—Charming Prima Donna Offers Superlative Program Before Large and Appreciative Audience.—Star-Gazette.

"Delight" and "Charm," as can be seen from the above, seem to be two of the acclaiming adjectives that are invariably used to best describe the many concert appearances of this singer.

Tollefsen Trio in Six States

The Tollefsen Trio returned a month ago from a tour which took it through the mid-Southern States, Georgia, South Carolina, Tennessee and Kentucky, where the three musicians had fine success. Further appearances were in New York and Illinois, eight notices of their playing reading as follows:

A well balanced group, thoroughly imbued with the intimate spirit of the music they would interpret, and their musicianship brilliantly adequate.—Atlanta Constitution.

The trio is one of the finest organizations of its kind, and the high praise accorded it by the press, comparing it to the famous Kneisel Quartet, has been justly won; for their delicacy of feeling, their precision of attack, their spontaneous ensemble, all bespeak them true artists.—Augusta Chronicle.

The concert was a brilliant one.—Spartanburg Herald.

Their work is finished to the most minute detail, and their balance of tone is astonishing. Their unanimity of shading also is almost uncanny.—Nashville Tennessean.

The Tollefsen Trio presented a beautifully selected program of chamber music. The ensemble was perfect.—Atlanta Journal.

Each of the players demonstrated fine musicianship. Sympathetic interpretation and beauty of tone were pronounced. Equally well rendered were both the compositions calling for delicacy and grace and those requiring stronger musical qualities.—Nashville Banner.

The excellence of the concert called for practically a double program which was generously given with no abatement of enthusiasm on the part of the audience. The interest was climaxed by the Trio of Tchaikowsky, than which an Oswego audience has never heard a better performance.—Oswego News Palladium.

Capturing the attention of their audience with the first number and retaining it throughout the program, the Tollefsen Trio appeared at Central Christian Church last night.—Peoria Transcript, January 11.

Nina Morgana Always Welcome in Buffalo

Buffalo, N. Y., is one of the many cities in which Nina Morgana is very popular. The coloratura soprano sang there on March 9, and the following day the critics paid her tribute as follows:

Not so long ago, a little girl appeared on the stage of Elmwood Music Hall to sing a solo at a concert given for charity. Sweet, unaffected and gifted far beyond her age as counted by years, the future she aroused then presaged what the future had in store for her. The writer voiced a prophecy that some day she would go over the top and come back a famous artist, and she has. The little girl was Nina Morgana, and she is now at the Metropolitan Opera, the goal of every ambitious young singer.—Buffalo Courier.

Miss Morgana has a middle voice of more lovely quality and warmth than is always given to coloratura sopranos. Therefore her song group was of special interest and beauty, both vocally and interpretatively.—Buffalo Express.

She was accorded a warm welcome, one that she will long remember.—Buffalo Inquirer.

The petite prima donna sings with great ease and purity of tone, executing florid passages with remarkable facility and with beautiful, flute-like quality of tone. In the lyric form she is also at home and quite as pleasing, bringing to her interpretations temperamental warmth and vocal color.—Buffalo Evening News.

Miss Morgana is always greeted by a host of her friends and admirers when she gives a recital in her home town and last evening was no exception.—Buffalo Commercial.

Winnipeg Paper Pays Ganz Tribute

The Wanderer, in the Winnipeg Tribune of March 9 last, paid Rudolph Ganz a splendid tribute, which was so well expressed editorially that it is herewith reproduced:

I first saw Rudolph Ganz at a concert in St. Stephen's Church. I heard him play the piano. That expression isn't very comprehensive. I heard him use the instrument as a medium to convey, very strikingly, to an enraptured audience the thoughts of many of the noblest, purest mind-d men of all ages. And Ganz was the true, intelligent interpreter.

Ganz enjoys the reputation of having a more extensive, intimate personal following than, perhaps, any of the well known foreign artists now on this continent.

There is not a manager, or musical organization, who has ever engaged him for a concert, who is not anxious to bring him back again.

Many of the artists who please the public well enough, make life miserable for the local managers. They find fault with the most trifling things—they don't like the lighting of the house; they don't like the stage setting; they don't like the size of the type in which their name appears on the program; they don't like the room set aside for their use in the hall, or theater, or church, in which they appear.

With Ganz it is different; he is always happy, he is never fidgety, he is a liberal-minded citizen of the world. He is a great artist, one of the few really great pianists of this generation.

He is a noted composer, a great interpreter. Yet he is very human, very modest, and absolutely unspoiled. Perhaps if he wore a freakish crop of hair, more would be written about him in the newspapers. He never seeks notoriety, he has built up a loyal following strictly on his merits.

Ganz is unique in that his personality has no trace of the atmosphere—some who are inclined not to mind words, say affection—that seems inseparable from a brand of virtuosity.

He comes upon the platform, sits down at his instrument naturally, lets his fashionably-trimmed hair alone, throws no dreamy glances into space, but goes about his business, which is to do justice to his composer.

Brilliance, singing quality, feeling—all are his. His power is in tone production, not in calisthenics; and with his last note comes the feeling that he has interpreted his author, not merely exploited himself.

Ganz looks like the well-to-do business man when he comes on the stage. When he leaves, he has impressed the audience as the artist.

This brilliant Swiss gentleman is interesting off, as well as on, the stage. A man of affairs, he has a first-hand acquaintance with many of the statesmen and literary figures of Europe. His impressions are strong and picturesque, and he gives to a sentence of beautiful English the graceful touch of art heard in one of those symphonic studies of Schumann.

Mr. Ganz, in his power and finish and accomplishments generally as a citizen, tells to young students of music this one great truth: that it is impossible to be really great without educational equipment; sound education in far more than music, or the technique of piano playing or violin playing, or the use of the voice. One of the crimes of the age against promising youthful artists is the fallacy and the obsession of some parents that the child gifted with musical talent can make a success of life if school and college training, and reading and conversation, are neglected. Mr. Ganz would doubtless say, "Away with such a thought."

Kronold's Success in Reading

On his appearance with the Reading Symphony Orchestra (augmented by several of the best players of the Philadelphia Orchestra), Hans Kronold scored a veritable triumph. According to the accompanying notice which appeared in the Reading Eagle of March 14, the Herbert concerto for cello was an immense success:

The artist was accorded a flattering reception. Mr. Kronold gave a fine rendition of the concerto for cello, with orchestra accompaniment, by Victor Herbert. The beautiful tone-coloring which the cellist put into the various movements revealed extraordinary ability. The artist's interpretation all through the selection created a great impression. The composition is a masterpiece and one not easily handled by string artists.

In another part of the program the soloist fascinated his hearers with a group of cello selections. After many recalls, Mr. Kronold was obliged to respond to an encore. The concerto by Herbert Mr. Kronold considers the best concerto for the violoncello, and his opinion was justified by the wonderful success.

Recently Mr. Kronold played in Brooklyn with his concert company at the Aurora Grati. The cellist appeared at the first concert of the Ridgewood Glee Club, and on March 17 he gave his second recital at the St. Elizabeth Academy, Convent Station. March 14 he was heard in an organ recital in Bridgeport. Last week Mr. Kronold gave a recital at the Skidmore School in Saratoga, on his way to Ontario, where he was soloist with the Mendelssohn Glee Club in St. Thomas. Mr. Kronold also was booked for an appearance in Rome, N. Y., with the Community Chorus.

Fabrizio Pleases in Oneonta

Carmine Fabrizio, the well known Italian violinist, assisted by Alfred DeVoto, the pianist, won a fine success at a concert which they gave recently in Oneonta, N. Y. The reviewer of the Oneonta Star commented upon the work of these artists as follows:

From first number to last there was that attention which is the highest praise, and the applause which the various numbers received was discriminating and well-deserved. Should these artists ever again appear in Oneonta their fame will have been heralded abroad by those who had the pleasure of listening last evening, and doubtless there will be a patronage more in accord with the merits of the artists and the quality of the selections.

The first number of the five-part program was a duet for violin and piano—a sonata by Sylvio Lazzari which gave foretaste of what was to come. A prelude in E major by Bach and a gavotte in the same key by Mr. Fabrizio followed, and with these was given an encore of exceptional beauty of phrasing and fine in execution. A melodious and modern "Poem" by Ernest Chausson was given by Mr. Fabrizio as the third number.

The fifth and last group of musical selections was by Mr. Fabrizio and embraced a berceuse by Mme. Lawrence Townsend, "Aubade Provençale" by Couperin-Kreisler, a morning lilt of genuine lyric quality, Kreisler's well-known "Caprice Viennois," and a characteristic Sarasate number, the "Spanish Zapateado." This concluded the program as announced, but the audience to a man and woman, sat immovably in its seats and would not leave the theatre until the artist had responded with a final encore. There was no one present who was not delighted with the work of these two talented artists, nor any who would not welcome the opportunity to hear them again.

Pietro A. Yon Acclaimed

Pietro A. Yon, the eminent organist and composer who has been heard in recital throughout the United States, gave a concert in Medinah Temple, Chicago, on March 2, and the next day Maurice Rosenfeld wrote about his art as follows in the Chicago News:

Maestro Yon has passed the ordinary stage of the virtuoso organist. He has gone far beyond just the adept manipulation of the modern organ. The remarkable finger technique and the dexterity with which he pedals are but two of the features that stand out in his performance at the instrument. Tone combinations, registration and volume in the manner in which he produces them are unique, and his complete mastery of organ literature from Bach to the most modern of organ music is almost uncanny.

Yon interpreted the D minor toccata and fugue by Bach with great style and breadth. In the toccata some brilliant scale playing and chord passages impressed the hearer. In the fugue, clear voice leading and rapid digital articulation were especially noteworthy. The piece was superbly rendered.

WHAT THE JURY THINKS

"The Polish Jew," March 9

Tribune The production was well cast and the performance in every way admirable.

World Most of them (the principals) were woefully miscast.

Janet Van Auken, Soprano, March 10

World She had a rich soprano voice and plenty of volume.

Tribune She disclosed a light soprano voice.

Frieda Roehen, Soprano, March 11

American Her talents have been well guided and developed with evident care.

World Her voice is too frequently pinched to permit of easy and proper emission.

Margaret Clarkson, Soprano, March 14

Evening Journal She has a mezzo voice of good quality, right resonance and some power, and its use gives her very little trouble.

Herald Her vocal technique was not equal to the task she had set herself.

Oscar Seagle, Baritone, March 15

Times In phrasing, in the feeling for legato, in the judicious use of head tones, Mr. Seagle's performance was admirable.

Tribune His voice is not one of the greatest mellowness, and inclines to hardness in the upper tones.

Herald Much of the beauty of Mr. Seagle's delivery rests on his knowledge of head tones.

Mme. D'Alvarez, Contralto, March 16

Evening Journal She has the dramatic touch, and her powerful voice can get the most out of every number.

Evening Sun But the more normal listener merely feels that monotony envelops him.

Evening Globe All (the songs) were sung superbly, the first two with intense expression.

Evening Sun There were times, however, when some of the songs seemed as new to her as to her audience.

Marie Magdeleine Du Carp, Pianist, March 16

Evening Mail She plays with a tone of velvet that precludes any possibility of pounding in the louder passages.

Tribune Her playing lacks both power and depth.

Florence Easton, with New York Symphony, March 17

Evening Journal Sang Santuzza's song and Brunnhilde's finale and sang them in true style.

Herald She had just as uncomfortable a time with the former (ballad) as sopranos usually do.

Boston Symphony Orchestra, March 17

Evening World They gave, under Pierre Monteux's direction, such a finished interpretation of the Brahms second symphony that the audience got quite stirred up and made the band stand up.

Evening Globe The first three movements were tame and listless, deficient in clarity and perspective in the treatment of the various voices.

Evening Mail That full throated tone which Mr. Monteux produces from his band made the Brahms glow with more than the usual cheerful tints.

American Mr. Monteux's reading was restrained and rigid.

Giulia Crilli, Mezzo-Soprano, March 18

Telegram She has a good voice, not very large for a mezzo, but of excellent quality.

World . . . An unfortunate inclination to the vibrato in the upper register.

Evening World She has knowledge of song interpretation, a big asset.

Evening Sun Unfortunately the slender beauty of this combination was rather lost in a program that demanded a more robust vitality than the artist possessed.

Respighi's "Ballad of the Gnomes," March 18

Evening Journal The Respighi "Ballad of the Gnomes" was of startling orchestral ingenuity, an instrumental etching of weirdly grim fancy enormously fecund in orchestral device. It revealed Respighi completely emancipated from all leading strings, a musical individuality to be reckoned with henceforth.

Herald Such a conglomeration of ugliness and noise is rarely heard.

Tribune The most trying of these compositions was the gnome festival, both in length and cacophonous realism.

Oliver Denton, Pianist, March 19

American He never falls below an artistic level of achievement.

Herald He was not always at his best . . . in fact his tone often needed more of the singing quality.

Josef Hofmann, Pianist, March 20

Telegram The delicate traceries of Chopin's D flat minor nocturne were exquisitely played. Hofmann was in a delightful mood, playing with a bold broad sweep in the more spirit d works, and with the greatest delicacy and refinement in the lighter things.

American It is regrettable, to say the least, when a man of transcendent accomplishments as a master of the keyboard misuses his powers as did Josef Hofmann yesterday afternoon in Carnegie Hall at the expense of a composer like Chopin. He read the nocturne in D flat in a manner absolutely lacking in sentiment, in sincerity of feeling, in poetry.

Paul Kochanski, Violinist, March 20

Herald Mr. Kochanski's performance was one of the best presentations of this composition (Max Bruch's "Scotch Fantasia") ever heard here.

American Presumably Mr. Kochanski was not in his best technical form. His intonation in rapid passages left a great deal to be desired.

Kerns Sings in "Phrase-Proof" Manner

Recently, Grace Kerns sang for the Mendelssohn Choir of Pittsburgh under the direction of Ernest Lunt. In reviewing her performance the Post said, in part, the following: "Grace Kerns, the best of oratorio sopranos, sang as she usually does, in a flexible, phrase-proof manner. In her aria and in the ensembles she sang in a way that plainly showed her superiority. The last phrase of her aria was composed of a mental and vocal hazard that would have stumped the average treble. Miss Kerns took the uncomfortable interval with aplomb." Following her success on this occasion the singer was immediately offered a re-engagement for next season to sing "The Messiah."

Leila Topping to Be Heard in New Jersey

Leila Topping is booked to present her unique programs on Russian Tone Pictures in several New Jersey towns. These programs are both interesting and instructive.

A Great Artist

A Great Recital

A Great Piano

BOSTON SYMPHONY HALL

Sunday Afternoon, March 20, at 3.30



BENNO MOISEWITSCH

PROGRAM

- | | |
|---|---|
| I. Variations on a theme by . . . Handel-Brahms | III. a. Jeux d'eau Ravel |
| II. Sonata in B minor, Opus 58 Chopin | b. Cathedrale Engloutie Debussy |
| Allegro Maestoso | c. Karelian Dance Palmgren |
| Scherzo, Molto vivace | d. Finlandian Dance Palmgren |
| Largo | e. Russian Dance Cyril Scott |
| Finale, Presto non tante | f. Chant Polonais Chopin-Liszt |
| | g. La Campanella Liszt |

Mason & Hamlin
Piano

MARIE SWEET BAKER

Soprano

CONCERT — RECITALS — ORATORIO — OPERA

Address: 119 W. 80th St., New York Tel. Schuyler 9079

BEATRICE MacCUE

CONTRALTO-VOICE CULTURE

Tel. 6180 Riverside

Address: 206 W. 95th St., New York City

**Beulah Gaylord Young**

SOPRANO, TEACHER OF SINGING

(Pupil of Frederick E. Bristol)

VOICE PLACING A SPECIALTY

STUDIO, 143 CARNEGIE HALL

Thursday, 1-6

Home Studio: Castle Heights Ave; Upper Nyack, N. Y.

"Three Centuries of American Song"

Presented by

Olive NEVIN and Harold MILLIGAN

Management: DANIEL MAYER, Aeolian Hall, New York

LIONEL STORR

Bass-Baritone

Management: R. E. JOHNSTON, 1451 Broadway, New York

ROGER DEMING

Accompanist for LENORA SPARKES

Has accompanied MME. D'ALVAREZ, ELEANOR PAINTER, EMMA ROBERTS, MME. SCHUMANN, HEINK, LOUIS GRAVEURE and others.

PIANIST

COACH

Available for Recital Engagements—New York and Vicinity
Mail Address: 48 West 74th St. NEW YORK**Mayo Wadler**

The American Violinist

Mgt.: Jules Daiber, Aeolian Hall, N. Y.

**The TONE
of the
BEHNING**

piano is recognized by musicians and artists as one particularly adapted for accompaniments to the voice.

The Behning Player meets every requirement demanded by the trained musician.

Agents all over the United States and Australia. Represented in some of the principal countries in Europe and South America.



New York Wareroom, 40th Street at Madison Avenue

ACROSS THE COUNTRY

(Continued from page 53.)

mous quartet fulfilled every expectation. The glowing, vibrant voice of Emma Roberts, soloist, won a host of admirers who applauded every number heartily. The program included the Kreisler quartet in A minor, a movement from the "Unfinished" symphony of Schubert, the andante cantabile (Tschaiakowsky) and Percy Grainger's "Molly on the Shore." Miss Roberts' portion of the program consisted of songs in Italian, English and Russian, and an aria from "Samson and Delilah." Millicent Chapman, a gifted accompanist, presided at the piano for the singer.

The third of the Philpitt artists' concerts was rendered by Albert Spalding. His many enthusiastic friends greeted him warmly when he made his appearance. Andre Benoist, who accompanied Mr. Spalding on his first trip to this city, won his share of appreciation again for his special ability as artist-accompanist.

Grace Porterfield Polk and Florence Pauly charmed the members of the Woman's Club with an unusually attractive program. Mrs. Polk chose music by American composers, among whom were Cadman, Bond, Penn, MacDowell and Polk. Miss Pauly accompanied Mrs. Polk and also played several solos in fine style, among them a Chopin waltz and "The Two Larks," by Leschetizky.

Grace Porterfield Polk gave a highly instructive talk on "The MacDowells" and "The Peterboro Idea" before the Junior Music Club. A special program of MacDowell music had been arranged. Those who participated were Mary Poore, Marguerita Porter, Thelma Peterson and Frances Tarboux.

The pupils of Mrs. John Livingston gave a recital at the First Baptist Church. They were assisted by Mrs. Russell White, soprano, and by Mrs. C. A. Coe and Mrs. C. H. Crandon, pianists.

A fine concert was featured at the Hotel Halcyon, by Stanley Denzinger, boy pianist. Possessing an unusually colorful tone, an excellent technic and an original style, this young man gave much pleasure with his interpretations of a versatile program, which embraced works by Handel, Chopin, Schumann, Liszt, and Grieg.

Margaret Streeter, representing the Victor talking machines, visited the public schools and created considerable enthusiasm for music club work.

A pleasing recital by the Columbia Saxophone Sextet, with dainty Marion Harris as solo singer, was given in Central School recently. Miss Harris proved herself an artist in her expert handling of negro songs.

Mr. and Mrs. E. B. Douglas gave a garden musicale in honor of Ethel Jackson, now Mrs. T. W. Hudson, and Mrs. J. H. Pero, formerly Eleanor Reilly. Mary and Cornelia Drake danced esthetic nature dances, and Adelaide Clark, Mrs. F. M. Hudson, Mrs. R. D. Maxwell and Mrs. G. C. Bolles were the soloists.

At the Southside School, February 12, Mrs. R. L. Hoxie delivered a graphic account of America's most noted sculptor, Vinnie Ream Hoxie, whose statue of Lincoln is in the Capitol at Washington. Vinnie Ream was also a song writer, and Mrs. Frank Keene sang a number of her compositions upon this occasion.

Missoula, Mont., February 14, 1921.—At the weekly Sunday afternoon rehearsal yesterday the Missoula Choral Society presented Director Abernathy with a handsome solid ivory, gold mounted baton as a token of esteem and appreciation. The presentation was made by President E. E. Hershey. Mr. Abernathy responded in words of heartfelt pleasure. The rehearsal yesterday was one of the largest and best the society has enjoyed in all its history.

A group of twelve children presented a program before their mothers at the Swartz studio on Saturday afternoon, February 5. The numbers were exceptionally well given, calling forth many remarks of satisfaction on the part of those present.

Austin Abernathy, with a number of his vocal students, gave a musical evening before the Orchard Homes Country Club on Friday of last week. All numbers were most heartily received and a number of encores were necessary.

The program was voted to be one of the best the club has had.

Montreal, Can.—(See letter on another page.)

Mt. Pleasant, Iowa, February 28, 1921.—A capacity audience greeted William Clare Hall, tenor, and Bertha Lotta Sorenson, contralto, in joint recital February 24, given as the third of the lecture course of the Iowa Wesleyan College. The program consisting of art songs of intrinsic musical merit was given an artistic and authoritative rendition. Mr. Hall was at his best, perhaps, in the recitative and aria from "Sigurd," Reyser, although his numbers throughout gave opportunity to display a voice of exquisite quality, combined with technical mastery. Bertha Lotta Sorenson was favorably received. She has a contralto voice of unusual range, almost three octaves, and what is quite as rare, of remarkable quality in its several registers, her high tones being quite as beautiful as the low ones. Here interpretations were always artistic and deeply poetic.

The accompanist, Dean Elmer K. Garnett, of the Conservatory, gave an unusually adequate support to the artists. He was always accurate, and more, he followed the moods of the singers sympathetically and artistically. His wide acquaintance with the repertory for voice gives him an assurance in accompanying that places the singer at ease at once and his work in this line is much sought.

Students from the class of G. Davis Brillhart gave an interesting program in the Normal Main Building of the Central Michigan Normal School on February 19. Compositions by Smith, Neidlinger, Friml, Godowsky, Grant-Schaefer, Enrico Bossi, MacDowell, Grieg, Cyril Scott, La Forge and MacFadyen were presented by Richard Kuhn, Willard Crapo, Stuart Rowe, Lorene Francis, Charlie Mae Wilkinson, Mary Elizabeth Adams, Charrie Clark and Nina McIntyre.

Oakland, Cal.—(See "Music on the Pacific Slope.")

Omaha, Nebr., February 21, 1921.—Sergei Rachmaninoff was presented here by the Tuesday Musical Club Feb-

ruary 3. He drew an audience which filled the Branders Theater.

Louise Homer, contralto, and her daughter, Louise Homer, soprano, were heard in a recital at the City Auditorium February 8, under the auspices of the ladies of the First Central Congregational Church.

The George Crook Women's Relief Corps presented Sonya Medvedieff, soprano; Philip Sevasta, harpist, and Lee Cronican, pianist, in two recitals at the Y. W. C. A. Auditorium. The trio proved to be interesting and artistic and well worth a hearing.

The Omaha Operatic Association presented Gilbert and Sullivan's "Mikado" at the Branders Theater under the direction of J. E. Carnal, February 18 and 19. The various parts were well taken from Charles Gardner, who created the illusion capably in the title part, down to the last member of the chorus. Lawrence Dodds sang well as Nanki-Poo; Oscar Lieben, Marcus Nielsen and Walter Woodrow shone as the three High Lords, Charlene Johnson, Mrs. Bradley Roe and Elsa Reese were grateful to ear and eye as the three sisters, and Ruth Gordon was effective in the part of Katisha. The chorus was well costumed, well decorated and harmonious, and responded right royally to the baton of Mr. Carnal.

Louise Shaddock-Zabriskie gave her thirteenth organ recital in the First Presbyterian Church, February 13. She was assisted by Madge West Sutphen, violinist, and George S. Johnston, tenor.

Ben Stanley has inaugurated his annual series of Lenten organ recitals at Trinity Cathedral.

The fourth monthly musical festival under the auspices of the League of Catholic Organists was held at St. Cecilia's Cathedral, February 6. Organ solos were played by Reginald Mills Silby, director of Cathedral music, and the choirs were heard in works by Palestrina, Carissimi, Di Lasso, Bach, Handel and other composers.

Luella Anderson presented a number of her violin students in a recital at her studio in the Patterson Block recently.

Ottawa, Canada, February 18, 1921.—Among the concerts of note which have taken place this year must be classified that given recently by the Ottawa Oratorio Society by request of their excellencies, the Governor-General and Duchess of Devonshire, at the Government House. Dr. Herbert Sanders, F. R. C. O., conductor of the society, led his forces in numbers by Coleridge-Taylor, Edward Elgar and Eaton Faning. Lillie Revill, L. Mus., McGill, acted as the accompanist. The soloists were Dorothy Lutton, soprano; F. W. Merryweather, tenor; Leo Smith, cellist, and Donald Heins, violinist.

Philadelphia, Pa.—(See letter on another page.)

Portland, Ore.—(See "Music on the Pacific Slope.")

Rochester, N. Y.—(See letter on another page.)

Sacramento, Cal.—(See "Music on the Pacific Slope.")

San Antonio, Texas, February 23, 1921.—The San Antonio Music Teachers' Association met at the studio of the president, Frederick King, February 16. Clara D. Madison spoke on "Methods for Class Lessons," and showed the manner of presenting meters and forms by blackboard illustrations. Alice Mayfield read a paper on "Romantic Music." Mrs. L. L. Marks, soprano, and William Marx, violinist, gave two numbers each.

The sixth and last concert of the series by the San Antonio Symphony Orchestra, Julien Paul Blitz conductor, was given February 17, with Alberto Salvi, harpist, as soloist. The orchestral numbers included the beautiful Svendsen symphony, in D major, op. 4, which was given a masterly reading by Mr. Blitz. John M. Steinfeldt's "Mood Picture, No. 2" (Mr. Steinfeldt's latest composition, orchestrated by Mr. Blitz), received skilful treatment and was all that the title implied; at both the public rehearsal and evening concert it was so enjoyed by the audience that

**THEODORE
SCHROEDER**
The Eminent American Vocal Instructor Will Conduct His
SUMMER MASTER CLASS

at Lee, Maine

APPLICATIONS NOW LISTED

514 Pierce Building

Copley Square, Boston

HENRY F. SEIBERT

CONCERT ORGANIST

Trinity Church, Reading, Pa.

**LILLIAN CROXTON**
COLORATURA SOPRANO

Concerts—Recitals

Address: 490 Riverside Drive

Tel. 282 Morningside

Young man with ten years experience in musical management would like to undertake sole and personal representation of concert or operatic artist. Address: "A. L. S." care Musical Courier, 437 Fifth Avenue, N. Y.

a repetition was necessary (Mr. Steinfeldt is a resident of whom the city is justly proud). The last number was Liszt's Hungarian rhapsodie No. 2, which was given an inspired reading and received prolonged applause. Mr. Salvi played two groups, the first consisting of allegro from C minor concerto (Zabel), "To Spring" (Grieg-Salvi), "Norwegian Ballade" (Poenitz); and the second group, "Fantasia Brillante" (Alvary), "Fantasie Impromptu" (Chopin). Encores were made necessary after each group by the enthusiastic applause. This is one instance where the phrase "absolute master of his instrument" is perfectly true, for his pianissimos were breath-like, and his fortissimos like a dozen harps playing in unison. One was amazed at the rapid use of the pedals. It was truly a revelation in harp playing. He was accorded as equally an enthusiastic reception at the public rehearsal as was Mr. Blitz and the orchestra. The third movement of the symphony had to be repeated. The program notes were contributed by Mrs. Lawrence Meadows. During the intermission at the evening concert, Mrs. Eliz Hertzberg, president of the Symphony Society, was presented by Mr. Blitz, at the request of the orchestra, with a large picture of the orchestra, autographed by the entire personnel, and inscribed "To Mrs. Eli Hertzberg—With deep appreciation for your unparalleled efforts for keeping alive the spirit of music in San Antonio."

Julia Claussen, mezzo soprano, was presented in recital, February 21, by M. Augusta Rowley and Alva R. Willgus—the third artist in their course. Mme. Claussen was given a cordial welcome as she stepped on the stage, for although this was her first appearance in San Antonio, her reputation as a wonderfully gifted artist was well known—nor did she disappoint. Her voice is of a beautiful, rich, resonant quality with exquisite high tones, with a keen sense of interpretation, excellent vocal technic and exceptional dramatic ability—one lived the songs with her. The program contained numbers which appealed to the true musician, with the encores furnishing the lighter part. Songs were given in the French, Italian, Swedish, Norwegian and English languages, and included numbers by Bemberg, Delibes, Hahn, Raley, Ponchielli, Brahms, Sjogren, Backer-Groundahl, Grieg, Hageman, Horsman, MacFadyen, and Di Nigero. Walter Dunham, resident pianist, was the accompanist, giving at all times splendid support.

San Diego, Cal., February 16, 1921.—On two recent programs the vocal pupils of Franz X. Arens have appeared with great success. This New York master, sojourning here during a portion of each winter, has his time filled with pupils, many of them being leading singers of the city and surrounding country. Lotte B. Porterfield, soprano, generally known as the best singer of San Diego, gave a recital January 20 and won high commendation on all sides, the San Diego Union devoting much space to a notice of the recital. Those who have followed her singing noted a marked improvement in her tone-placement, diction and artistic style. Inez Anderson, pupil of Mr. Arens' assistant, Carl Morris, won honors for her singing at an Amphion Club matinee. Her superb contralto voice made a hit with all who heard her, and the papers mention her gain in finish. Mr. Arens continues his classes in San Diego until May 1, going then as usual to Portland, Ore. (his sixth annual season), where he again gives his regular master classes for singers. At these classes repertory and style are a specialty.

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Santa Barbara, Cal.—(See "Music on the Pacific Slope.")

Santa Monica, Cal.—(See "Music on the Pacific Slope.")

Selma, Ala., March 4, 1921.—The most elaborate musical program presented at any local social function in many months was that which marked the annual ladies' night banquet of the Kiwanis Club. Solo and ensemble numbers were good, the especial features of the evening being the Roisman Juvenile Orchestra and the Selma Sextet.

Ralph Dunbar's presentation of "The Mikado" was the attraction at the Academy Theater, March 3, and a large audience enjoyed the really beautiful singing. Chorus work of the male voices was very colorful. T. L. Alban, as Nanki-Poo, and Patricia Baker, as Yum-Yum, were most agreeable and artistic.

The last Sunday evening in February was devoted by the Church Street Methodist choir to a program of selections from the masters of church music. The choir was under the direction of Mrs. W. H. Striplin and B. E. Feagin, organist. Those who were heard were Mr. Feagin, Mr. Ormand, Mrs. Woolsey, Mr. Day, Mrs. Striplin, Mrs. Calhoun, Mrs. Moseley, Miss Riser, Mrs. Oliver, Miss Patton.

Hannah Crook, of the voice department at Montevallo (Alabama Girls' Technical College), was soloist at the morning and evening services at the First Baptist Church last Sunday.

Mrs. G. Bowie Smith has been elected president of the Selma Music Study Club for the coming season. Mrs.

Smith will succeed Mrs. W. W. Harper, under whose skillful and enthusiastic leadership the club has achieved an enviable reputation throughout the state.

The Junior Music Study Club is offering a prize to its members to encourage memorizing.

Last Thursday evening the Senior Music Club presented three of its members and one visiting artist, Blanch Snider, of Georgia, in a thoroughly delightful recital. Those who participated in the program were Gertrude Early and Bella Benish. Miss Snider will leave shortly for New York.

Sioux City, Iowa, March 7, 1921.—January brought few musical events to Sioux City, none by outside artists and few by local ones. During February, Louise Homer and her daughter delighted a large audience with their recital.

Genevieve Wheat-Baal, contralto, of Des Moines, gave a recital at the First Baptist Church on February 14 that was pleasing, although the attendance was small. Mrs. Baal is a fine singer and her program was of a high order. She was assisted by her sister, Olive Wheat Fleetwood, who is organist of the Baptist Church in Sioux City.

A recital was given at the Augustana Lutheran Church on February 7 by Esther Pearson, soprano. Miss Pearson gave much pleasure to the large audience that heard her.

Raoul Vidas, violinist, appeared on March 1 as the third number of the concert course and played a finely selected program with much power and musicianship. His rendition of the adagio from the Bruch concerto was his strongest offering. Vidas made a deep impression on the audience.

Cecil Burleigh, the violinist and composer, appeared at Grace Church on the college course, accompanied by James Reistrup. The most striking number of his program was his second concerto, composed in the Indian style. He also played the Handel D major sonata. Special interest was attached to the recital, as Burleigh was for three years instructor in violin at Morningside College. A large audience was present.

Mary Turner Salter, the song writer, is spending a few weeks in Sioux City, having a class of advanced voice pupils. She is the guest of Mrs. W. H. Krebs.

The Sioux City Symphony Orchestra is being reorganized under the direction of Frederick Wick and plans to give a short series of concerts this spring. Another group of orchestral players has formed an organization patterned after Barrere's Little Symphony and is planning a short course, directed by Oliver Guy Magee.

Arthur Poister, director of music at the high school, has been appointed as choir director of the First Congregational Church, and has organized a choir of thirty voices.

Spartanburg, S. C., February 21, 1921.—The Salzedo Harp Ensemble gave a concert here on February 16 at Converse College Auditorium. The entertainment marked the close of the winter course given by the Women's Music Club and Converse College.

The next musical event of major importance here will be the Spartanburg Music Festival, May 4, 5, and 6, with an array of artists headed by Geraldine Farrar. The Converse Choral Society, composed of several hundred voices, and the Children's Chorus of 500 voices from the city schools, are in training on the choral works of this festival.

St. John, N. B., February 11, 1921.—The Moncton Opera Singers gave two performances of "The Chimes of Normandy" at the Imperial Theater, February 8, to capacity houses. The principals were exceptionally good and the chorus, which consisted of over fifty voices, would do credit to a professional company. Gertrude MacLellan, who played Serpolette, has a pleasing, flexible voice and charming personality. Bertha Ferguson (Germaine) has a clear, sweet voice and did full justice to her part. Frank Elliott, as Henri, made a very gallant hero. Walter Neal (Grenicheux) sang his solos exceedingly well. R. R. Gander and Fred Reid (Bailli and Notary) did good work with their parts and caused much merriment. Muriel Henderson, as Gertrude, was bright and attractive. The opera was under the direction of R. B. Metzler who played the part of Gaspard. He is to be congratulated on the success of the performance. J. T. Arenbury, musical director, and Mona Wran, at the piano, with the assistance of the Imperial Orchestra, did their work in excellent manner.

On January 29, John Bayard Currie gave an organ recital at St. David's Church, under the auspices of the Women's League. He was assisted by Mrs. Blake Ferris, soprano. Mr. Currie is an exceptionally fine organist and his playing was greatly enjoyed by the large audience that filled the church. Mrs. Ferris sang two solos—"Hear My Cry, O Lord" (Wooler) and "Open the Gates of the Temple" (Knapp).

St. Louis, Mo., March 1, 1921.—Compositions by St. Louis composers exclusively made up the February 24 program of the St. Louis Art League, at the Wednesday Club Auditorium. They included F. Marian Ralston, Louis Conrath, Arthur Lieber, Alfred G. Robyn, Wm. H. Pom-

(Continued on page 65.)

FLORENCE
McMANUS
(Mrs. George McManus)
SOPRANO
Recently Returned
from Europe
Hotel Commodore, New York City

THE IDEAL THEATRES FOR MUSICAL AND DANCE RECITALS
ON WEEKDAY MATINEES AND SUNDAY EVENINGS
THE SELWYN, TIMES SQUARE and APOLLO THEATRES
ON 42nd STREET, WEST OF BROADWAY, NEW YORK
PARK SQUARE THEATRE, BOSTON HANNA THEATRE, CLEVELAND
UNDER THE MANAGEMENT OF THE SELWYNS

The Selwyn and Apollo Theatres Are Modernly Equipped for the Showing of Pre-releases and Invitation Showings of Feature Films

For Open Time Address: MACK HILLIARD
SELWYN THEATRE West 42nd Street NEW YORK

ARE YOU TOO STOUT OR TOO THIN?
Musicians—Especially Singers!
It Is Highly Important For You To Keep In Good Physical Condition
How Old Is A Man
WHEN HE'S OLD?

John Burroughs, the famous naturalist, is 80, and still going strong.
Theodore Roosevelt was active until the day of his death.
Clemenceau was the oldest statesman at the peace conference—and the youngest in vitality.
These men were not old at 50.
They demonstrate the value of keeping physically fit.
Will YOU be as active twenty years from now as you were at 25—or will you be old and decrepit?
The Cloos system of one hour exercise three times a week will give you added vitality and put the various organs of your body in good working order. If you have indigestion, lack exercise, or are inclined to excess corpulency, a staff of expert instructors will



View of Gymnasium Showing Dressing Room
advise you as to just what exercises you should indulge in to cure yourself.
Our studios are always open for inspection. Drop in any time. You will be under no obligation.

THE CLOOS SYSTEM
OPEN AIR AND INDOOR
Physical Culture Studios
131 West 38th Street, NEW YORK
Telephone, Greeley 2314

Creative Piano Course

for

Public Schools and Private Studios

Based on MUSICAL FEELING and SUPPORTED by a PRINCIPLE for technic that agrees with established processes. REPERTOIRE included. DESIGNED for class and individual lessons. Pupils in public schools prepared for private studio work. MUSICAL MEMORY stressed.

Mail Course \$25.00. Class Lessons \$25.00
Individual Lessons \$10.00 per half hour

Address:

EFFA ELLIS PERFIELD, 41½ W. 45th St., New York City

Telephone: Bryant 7233

Chicago: 218 So. Wabash Ave.

YEATMAN GRIFFITH

Teacher of FLORENCE MACBETH, Prima Donna Coloratura; LENORA SPARKES, Lyric Soprano, and other prominent Artists. Studios: 318 West 82d St., NEW YORK CITY. Tel. Schuyler 8537

U. S. KERR

BASS BARITONE
RECITALS IN ENGLISH, FRENCH,
ITALIAN AND NORWEGIAN
161 West 143rd Street, New York City. Tel. 2970 Audubon

WAGNER SWAYNE

2404 Broadway San Francisco, Calif.

Walter Henry Hall

Professor of Choral Music,
Columbia University
Address 39 Claremont Ave.

William S. BRADY

TEACHER OF SINGING
Studios 137 West 86th St., New York Tel. Schuyler 10099

CHARLES SANFORD SKILTON

COMPOSER and ORGANIST
University of Kansas Lawrence, Kansas

Emilio A. ROXAS

Vocal Instruction
For past four years coach to GIOVANNI MARTINELLI,
2231 Broadway (cor. 80th St.), N. Y. C. Appointments by mail only

Isaac Van Grove

COACHING IN NEW YORK
Studio: 220 West 107th Street Phone: 4916 Academy

EDOUARD COTREUIL

LEADING BASSO-BARITONE
Chicago Opera Association

BARBEREUX SYSTEM

New York Representative, Anna Therese Briggs
314 West 72nd St., N. Y. Phone River 6941

HELEN MCCARTHY

SOPRANO—TEACHING
12 South 18th Street Philadelphia, Pa.

Edwin Franko Goldman

CONDUCTOR THE GOLDMAN CONCERT BAND
"A Symphony Orchestra in Brass" Columbia University Concerts
Personal address: 202 Riverside Drive, New York
For outside bookings apply Roger Delbrun, 220 West 42d Street, New York

MARIE SUNDELIUS

Soprano
With the Metropolitan Opera Co.
Exclusive Management:
HAENSEL & JONES, Aeolian Hall, New York

CELESTINE CORNELISON

MEZZO-SOPRANO
TEACHER OF SINGING
STUDIO, 2091 EAST 93rd ST. CLEVELAND, OHIO

SAM S. LOSH

PIANIST BARITONE TEACHER
LECTURE RECITALS
Fort Worth, Texas

H. LE ROY LEWIS

AMERICAN BARITONE
CONCERT, ORATORIO, RECITALS
For information Address
Miss Dick Root, Belasco Theatre Studio, Washington, D. C.

Jean de Reszke

53 Rue de la Faisanderie
Paris

GRAND RAPIDS MAKES MUCH OF ITS MUSICAL VISITORS

Detroit and La Scala Orchestras Give Pleasing Programs—

Ilya Schkolnik, Sascha Jacobinoff, Yolanda Mero,
Lambert Murphy Score—St. Cecilia Society's

Programs—Notes
Grand Rapids, Mich., February 23, 1921.—The second concert in the Detroit Symphony Orchestra course was given in the Armory January 25. The orchestra gave excellent readings of the Beethoven "Leonore" overture No. 3; third symphony, Scriabine; "The Afternoon of a Faun," Debussy; "Ride of the Valkyries," Wagner. Ilya Schkolnik, violinist and concertmaster of the orchestra, played the Mendelssohn concerto in E minor with sympathetic tone and clear phrasing.

JACOBINOFF GIVES RECITAL.
One of the most enjoyable recitals of the season was given in Powers' Theater, February 9, by Sascha Jacobinoff, violinist, with Fanchon Armitage at the piano. The audience was small, owing to insufficient advertising and to the fact that it was Ash Wednesday, but made up in enthusiasm for what it lacked in numbers. Mr. Jacobinoff played with spirit and understanding and with beautiful tone quality. His audience felt his love for his art and for his instrument. Mrs. Armitage gave him sympathetic support at the piano.

MERO AND MURPHY APPEAR.
On February 14, the third concert in the Mary Free Bed series was given in Powers' Theater by Yolanda Mero, pianist, and Lambert Murphy, tenor, with Charles Frederic Morse as accompanist for Mr. Murphy. Mme. Mero played brilliantly numbers by Chopin, Grieg, Debussy, Weber and Liszt, being obliged to respond to several encores. Mr. Murphy's voice pleased by its sweet and appealing quality. He was at his best in the aria, "Voi Griselidis," by Massenet. One of the artistic delights of the evening was the work of Mr. Morse as accompanist.

TOSCANINI FORCES ATTRACT.
One of the finest concerts of the year was that given in the Armory February 15 by Arturo Toscanini and La Scala Orchestra. These men play with a temperament and a finish seldom found in large orchestras. Toscanini is a remarkable director, virile and at the same time poetic, and as he conducts entirely without notes and his men watch him closely, there was an almost faultless ensemble. The audience was wildly enthusiastic. The program included the overture to "The Barber of Seville," by Rossini; the "New World" symphony, by Dvorak; the symphonic poem, "Juventus," by De Sabata; "Good Friday Spell" from "Parsifal," by Wagner, and the "Carnevale Piemontese" from the Piemonte suite of Sinigaglia.

ST. CECILIA SOCIETY PROGRAMS.
The St. Cecilia Society gave another members' recital on February 4, the artists being Frances Morton Crume, contralto, and Anna Cada, pianist, now of Chicago and formerly of this city. Both have been appearing on the concert stage for several years, Mrs. Crume having traveled extensively in the South and Miss Cada in the Middle West. Miss Cada was a district prize winner at the last contest held by the National Federation of Music Clubs. Her clean-cut technic, artistic phrasing and beautiful tone make her a great favorite here. Mrs. Crume has a lovely and well trained voice which she uses with intelligence. The St. Cecilia Society program given on February 18 featured "Present Day Music in America," and selections being played from the works of Edgar Stillman Kelley, Frank La Forge, Mrs. H. H. A. Beach, Cecil Burleigh, George Chadwick, John Alden Carpenter, Huntington Woodman, James MacDermid, William Stickles, Clarence Cameron White and Frederic Knight Logan.

The first of the series of Lenten morning musicales arranged by the St. Cecilia Society was given on February 16 by Sarah Suttle Towner, pianist, of Chicago. Mrs. Towner has facile technic and played her program with style and expression, calling forth much applause.

NOTES.
One of the best performances ever staged by the musical forces of a local high school was William Rhys Herbert's operetta, "A Nautical Knot," given on February 19 in Central High School Auditorium by the combined glee clubs and orchestra of Central High School. The young people displayed an unusual degree of talent both in acting and singing, and the choruses and orchestra showed the results of good training in a precision and finish rare in amateur performances. The directors were: for music, Conway Peters; for dramatics, Mrs. Conway Peters; for stage, Robert Goodwin; for dancing, Helen Mary Rowe.

May Strong, local soprano, has joined Ruth Griggs, violinist, of Cleveland, for a concert tour through the Middle Western states. Grand Rapids musical circles have suffered a great loss in the death of Mrs. Homer Brigham at her home in Montpelier, Vt. She was for many years an active member of the St. Cecilia Society, acting as its president from 1895 to 1896, and again from 1908 to 1909. Her enterprise, her ready sympathy, and her keen musical judgment will be greatly missed.

Several local musicians will attend a meeting of the Board of the Michigan Federation of Music Clubs, and the presidents of the music clubs of the state, to be held in Ann Arbor, Mich., on March 7 and 8. The state contest for young professional musicians will be held there at this time.

American Academy Presents Three Plays

The eighth performance of the thirty-seventh year of the American Academy of Dramatic Arts and Empire Theater Dramatic School, at the Lyceum Theater, March 11, consisted of "Nance Oldfield" (Charles Reid) and "Stop Thief" (Carlyle Moore). Both plays were very well done. The leading characters, shining in their respective roles were Kay Hammond, Arthur Hughes, John Crump, Robert Randol, Josephine Fetter Royle, associated in the first play. The first four were also prominent in the second play. Completing the roster of actors, the following must be named: Louis Bray, Edwin Hill, Don Harrington, Murray Bennett, Richard W. Hanes, Harold Healy,

Charles V. Brown, William Leotiard, Norman Brace, Mary Tarry, Lucille Wadler, Evelyn Lawrence and Olivia Allen. On March 12, in the Lyceum Theater, the American Academy of Dramatic Arts produced the ninth performance of the season, "Little Women," and on March 21 presented for the first time in this country the drama in three acts by Gabriele D'Annunzio, "The Hotieysuckle."

The graduation exercises of the school took place Tuesday afternoon, March 22, in the Lyceum Theater. Margaret Anglin and Frank Bacon were the guests of honor and delivered the principal addresses.

PHILADELPHIA

(Continued from page 18.)

aria, "Ah, Mon Fils," from "Le Prophete," all sung with exemplary artistry and telling effect.

Ever a favorite in this city, Zimbalist contributed an equal share of excellence to this event. Among his numbers were the Mozart A major concerto, a group of modern numbers and Sarasate's "Ziegnerweisen." The accompanying of Frank La Forge was one of the features of the concert.

GALLI-CURCI AT ACADEMY.

An overflow audience greeted Mme. Galli-Curci at her season's farewell concert in the Academy of Music on Friday evening, March 4, many admirers being compelled to purchase tickets for chairs upon the stage. The prima donna was in fine fettle and not only scored heavily but also won additional laurels. The singing of each song was a finished work of art that elicited round after round of applause. Manuel Benenguer, flutist, proved a capable assisting artist, while the accompanying of Homer Samuels was thoroughly enjoyed. Many French songs were given by the gifted soprano and numerous Italian arias engaged her attention, aside from which many encores were offered.

SEASON'S CLOSING CONCERT BY PHILHARMONIC SOCIETY.

The fifth and final concert of the season by the Philharmonic Society of Philadelphia, Josef Pasternack, conductor, took place in the Academy of Music on Sunday evening, March 6, with Molly Margolies, pianist, as soloist. The program was a varied one, including as it did Goldmark's overture "In Spring," Martucci's "Notturmo" and the Wagner "Tannhauser" overture. The symphony selected was Mozart's E flat. All the numbers were given with a fine display of musicianship, inspiration and a very high degree of masterly interpretative ideals. In memory of Gregory Kannerstein, composer, pianist and teacher, of this city, who died last year, his caprice Russe "Reminiscences of Caucasus" was played with excellent effect. Miss Margolies offered the E flat concerto of Liszt and her work was favorably received.

It is announced by the board of directors of this organization that because of intimations that an increase in the number of performances next season to ten would be met with favor by members of the society, the board will act affirmatively in this matter if the preponderance of sentiment leans in that direction, but will be compelled to raise the membership fee from \$5 to \$10. Since these concerts were originally organized to educate and interest all those not blessed with an abundance of the coin of the realm, the \$10 fee will probably change the tune of many who advocate the additional concerts. On the other hand, it would seem a perfectly feasible plan to make a persistent and consistent drive for the purpose of doubling the membership, whereupon the number of concerts could be doubled without increased cost to the subscribers.

G. M. W.

Koshetz Scores with Minneapolis Symphony

After Nina Koshetz's appearance as soloist with the Minneapolis Symphony Orchestra in St. Paul and Minneapolis recently, the papers of both cities concurred to an unusual degree in praising her singing. For example, the Pioneer-Press of the former place said the following: "Mme. Koshetz was the soloist. We may count ourselves most fortunate that she has chosen to discover America, for she brings a delightful voice, a magnetic personality and great artistry with her."

The Minneapolis Daily News, after dilating on Ossip Gabrilowitsch's unbounded enthusiasm over her Detroit performance as soloist with the Symphony Orchestra under his baton, wrote:

"Last evening she displayed a voice of extraordinary range and power, and a command of vocal art quite amazing in its scope; her numbers were exceptionally worth hearing."

Mme. Koshetz is to give her first New York recital at the Town Hall on Sunday afternoon, March 27. Her program on this occasion will be of unusual and compelling interest, for it will include many numbers sung for the first time in America and dedicated to her by their composers, including Rachmaninoff, Prokofieff and Saminsky.

Levitzi Entertained After His Farewell Concert

Following his farewell appearance in New York for two seasons, Mischa Levitzi was the guest of honor at a supper party given by Mr. and Mrs. Ernest Urchs at the Esplanade Restaurant on the evening of March 7. Practically every pianist of note in New York had been present at the concert and later went on to the supper. Among the invited guests were Frieda Hempel, W. B. Kahn, Marguerite d'Alvarez, Ethel Leginska, Guiomar Novack, Mr. and Mrs. Erno Dohnanyi, Eva Gauthier, Paula Pardee, Elizabeth Strauss, Mrs. Williston Hough, Mr. and Mrs. Frederick Steinway, Miss Urchs, Dr. Sigmund and Fannie Bloomfield-Zeisler, Mr. and Mrs. F. A. Viator, Mr. and Mrs. Herman Epstein, Mr. and Mrs. R. E. Wells, Mrs. Ernest Hutcheson, Daniel Mayer, Henry Junge, John Powell, John Palmer, Juan Reyes, Emil Fuchs, and Conrad V. Bos. Following the supper John Palmer entertained the company with very amusing imitations of various well known artists, and there were comic stunts at the piano by Mr. Levitzi, Mr. Bos, Mr. Dohnanyi and Mr. Reyes. All joined in wishing Mr. Levitzi Godspeed on his forthcoming tour of the Pacific coast, Hawaii, Australia and Europe.

THE RACONTEUR

By James Gibbons Huneker

[The following excerpts from Mr. Huneker's writings are taken from the Musical Courier files of 1898. These selections are especially characteristic of his best work at the time.—Editor's Note.]

POETS AND MUSIC.

Of idle dreaminess I have no slender stock in these days, false spring days that lap old winter's still menacing head. It is too early to cry out in fine, careless rapture with the poet, "God is with the world today." Snow still locks the violets, and the opera season is just begun.

A foregleam of the fever that drives man to laziness and bock beer is in my blood today. "Come, loafe, and invite my soul," as dear old Walt Whitman says in that epic of selfhood, "The Leaves of Grass." Do you know there is much that is symphonic about the work of the bard of Camden; much, when read aloud with the true Whitman lilt, gives one the impression of long-sounding, mysterious chords; chords that have the saline grandeur of the sea in their glooming tones. I am always irresistibly attracted in verse by the musical quality; hence a fierce success of worships of Poe, Swinburne, Tennyson, then by a leap across the channel, mental and otherwise, Gautier, Heine and the gray, sad, faltering music of Baudelaire and Verlaine.

Yet none of these men, with the exception of Baudelaire, who wrote eloquently of Wagner, was musical. Heinrich Heine loved music as much as Gautier despised it; he knew Chopin and Liszt, but he never in verse sounded the praises of the art or caught its spirit so marvelously as that English poet whose work is considered the reverse of melodic.

I mean, of course, Robert Browning. You remember "Master Hugues of Saxe-Gotha" and that wonderful rehabilitation of Venetian spirit, "A Toccata of Galuppi." It was Browning who declared that Schumann was our music maker now, and if he had written of contemporary music he would have declared the same of Wagner, for he was an ardent admirer of the composer of "Tristan."

I have been dreaming of old Italy and old France, and I feel that it is affected to write as if one cared more for a sonata of Scarlatti's than the spirit in Tchaikowsky, but just now I would give all I possess to know the melody with which the "Pied Piper of Hamelin" lured the rats and children from out the Brunswickian city on the Weser:

And ere he blew three notes, such sweet,
Soft notes as yet musicians cunning
Never gave the enraptured air.

Now what in the name of all the Leitmotiven, invented by Wagner, were those three notes? Idle speculation floating on the lazy stream of thought, you say. To me it is a very vital question. Why did music in antique times always perform miracles? Why were walls blown down by trumpet blast? Ah, me! golden were the ages when the pipes quelled strife and happy man herded his flocks in Arcady!

You remember how charmingly Austin Dobson phrases it in his rondeau "With Pipe and Flute":

With pipe and flute the rustic Pan
Of old made music sweet for man;
And wonder hushed the warbling bird,
And closer drew the calm-eyed herd—
The rolling river slower ran.

Ah! would—ah! would, a little span,
Some air of Arcady could fan
This age of ours, too seldom stirred
With pipe and flute!

But now for gold we plot and plan;
And from Beersheba unto Dan
Apollo's self might pass unheard,
Or find the nightjar's note preferred.
Not so it fared when time began
With pipe and flute!

But this is a practical age, though verse, marble, canvas and music never fetched such high prices. Good art pays. Another hateful word that last, but the millennium having disappointed us so often, and William Morris' happy land being confined to his "News from Nowhere," I am compelled to use it.

I faintly remember to have read or heard somewhere that sincerity in music is lost, for with the interfusion of the arts, the literary music, the musical literature, the poems in tone and the symphonic landscapes, the integrity of individual art is gone, and with it its sincerity. We now listen to one art masquerading in the garments of another. We gaze upon harmonic canvases, palpitate before melodies in marble, and someone actually describes Bernhard's walk as a "musical slink." Then, to pursue the metaphor, Fanny Davenport's must be a cacophonous waddle.

Nowhere does music, good, old fashioned, absolute music come, in all this jargon. I know of more than one case where divers ingenious gentlemen have combined the arts

Stieff



Pianos

THOSE whose requirements demand perfection
and whose tastes demand excellence find

THE
Stieff

the ultimate expression of musical worth.

CHAS. M. STIEFF, Inc.

315 North Howard Street

Baltimore, Maryland

Catalogue furnished on request

Established 1842

in musical panoramas or the like, and it is fashionable to dub your symphonic work by high sounding literary titles. The symphonic poem is bestriding the musical world; it has become a veritable Colossus of Rhodes, and Hector Berlioz, Franz Liszt, Camille Saint-Saëns and Richard Strauss are the four against whom an indictment might be found by the purists.

Wherefore this wheezing agony of the contrafagotte? Hist! it is the "paregoric" motif in my new "Fantasy d'Orchestre" entitled "From the Cradle to the Crematory," op. 671. Be silent, and you will hear the "Spanking Motif"—oh, tender idyll of childhood!—announced by the tympani, one oboe and a soupçon of triangle.

HAPPINESS.

To young genius about to explode I caution prudence. If your work is great enjoy it; enjoy it as it comes red-hot from the crucible, for municipal rewards are insecure, like the friendship of princes. If it is not good, why sell it for a farthing, and go feast like a fool. The stupid, the thieves of other men's brains and the mediocre are the only happy persons in art and literature.

Lindborg Pays Tribute to Ernest Davis

According to one of the Lindborg, Kan., papers, probably no event in recent years had been looked forward to with more interest and enthusiasm than the recital which Ernest Davis recently gave in that city. The same journal also made the statement that his beautiful lyric dramatic voice and commanding personality swayed the audience at will, and whether in the pensive moods of the romantic songs or in the dramatic outbursts in the operatic arias, he held his own and left in the hearts of his listeners an impression of esteem and respect which will not soon be forgotten.

Warford Quartet a New Organization

Announcement is made of a newly organized mixed quartet that is to bear the name of Warford. Three of the singers are products of Claude Warford's studio—Tilla Gemunder, soprano; Gertrude McDermitt, contralto, and Ralph Tomlinson, baritone. The tenor is Clifton Randall. As far as duties permit Mr. Warford will act as accompanist; when this is impossible Willard Sektberg will officiate at the piano.

BALTIMORE PIER

CONCERTS ATTRACT

Baltimore, Md., March 10, 1921.—The free Sunday afternoon concert at the Municipal Pier, February 20, was given by the Euphonia Club, a brass choir, under the direction of Herbert E. Barnes. On February 27 the concert was presented by the choir of the Church of St. Michael and All Angels, with G. Thompson Williams, director and piano soloist, and Merrill Hopkinson, baritone. On March 6 the Johns Hopkins Orchestra played under the direction of Edwin Turnbull; this concert drew the largest audience this season. The second largest crowd was the one which assembled early in the season to hear the Baltimore Opera Society, from which fact an interesting deduction may be made that the general public, when price of tickets has no part to play, prefers organizations or bodies of musicians to individual recitalists.

LOCAL ITEMS.

An interesting occurrence on March 3 was the private concert given by the Harmony Circle for its members, for which Lucrezia Bori and Toscha Seidel were brought down from New York.

Max Landow, pianist, presented a heroic program at the Peabody Conservatory recently in fine style, demonstrating his unusual gifts. A very interesting number was the "Pierrette and Pierrot," by George Boyle. D. L. F.

Margaret Potter Gives Interesting Program

On Thursday evening, March 3, at the Albany Institute and Historical and Art Society, Margaret Potter, the possessor of a rich mezzo voice, gave a delightful program before a large audience, specializing in songs of the Southland which were given in costume. Her program consisted of spiritual, creole, Civil War and modern numbers, all of which were superbly interpreted. The ovation which followed was well deserved and encores necessary.

Elizabeth Wood Presenting "Moods in Song"

Elizabeth Wood, the contralto who has been winning success in concert, oratorio and recital, recently returned from a Western trip. She has originated a most interesting program which she calls "Moods in Song," and everywhere the singer presents it, especially at clubs, much enthusiasm is shown.

SAMETINI

TITTA RUFFO

LEZOR
A SOPRANO
SPARKES
Metropolitan Opera Co.

For Dates Address:

Personal Representative, L. FERRARIS

626 S. Michigan Ave. : Chicago, Ill.

THE WORLD'S GREATEST BARITONE

MANAGEMENT:

R. E. Johnston & S. Hurok, 1451 Broadway, New York City
Mr. Paul Longone: Personal Representative

KNABE PIANO USED

"Beauty of Tone"
"Excellence of technic"
"Dramatic expression"

NEW YORK SUN

Recital—Concert—
Oratorio

Exclusive Management
DANIEL MAYER
Aeolian Hall - New York

Musical Comedy and Drama

Spring has surely come! So has the circus. It was reported that it tried to "slip quietly" into the Madison Square Garden but whoever heard of a circus coming to town without the town knowing about it. In this respect New York is just a small village. After discussing the wonderful weather we're having, the next answer is, "You bet, I'm going!" Ringling Brothers and Barnum and Bailey began their annual six weeks' stay on Saturday last. It is certainly the "biggest" event of the week.

Last week began with a flourish despite the fact that it was Holy week. Monday night, March 21, the second of the new Shubert theaters was made ready for the premier of John Drinkwater's historical play, "Mary Stuart."

The Ritz is located on 48th street just west of Broadway. The interior decorations are very artistic with Italian scroll designs upon a dull gold background, and the seating capacity is a little over 900. This theater was begun on December 27 last and completed on March 14, a record for rapid construction. So much for the theater itself. It is the popular opinion that the new Drinkwater play does not equal "Lincoln" as a drama, nor is it nearly so well written or conceived. The play is not without its impressive moments, however. Clare Eames, the niece of the singer, Emma Eames, plays the title role and creates an impression rarely surpassed by so young an artist or one of such limited experience. A finer or more commanding character is not seen on Broadway today. Her personal success amounts to nothing short of a sensation, and for this reason alone, the play ranks with the first productions of the season. A brilliant audience was present at the opening, and Miss Eames' reception was an ovation. After the performance, the audience stood and cheered for several moments. The play itself is very short, opening with a stupid prologue which seems unnecessary, detracting from the real play itself and which could easily be discontinued. A pantomime, "A Man About Town," used as a curtain raiser, proved a clever bit. William Harris, Jr., is the producer and to him go first honors for having engaged Clare Eames to play the title role.

On this same evening another exceedingly interesting event took place, the annual visit to Broadway of Leo Dittrichstein in "Toto," his newest play at the Bijou theater. Again we find Mr. Dittrichstein "a great lover." We have become so accustomed to this type of character from this charming actor that were he not a suave courteous gentleman holding high court for his host of feminine admirers, there would be a sense of something lacking. In the new play adapted from the French of Maurice Hennequin and Felix Duquesnel by Achmed Abdullah, Mr. Dittrichstein has many opportunities to display his great versatility.

On the following Tuesday at the 39th Street Theater, "The Ghost Between," by Vincent Lawrence, with Arthur Byron, had its Broadway premier. The play received favorable criticism and is declared an excellent entertainment.

A musical comedy, "It's Up to You," which had previously been announced to open was postponed until this week as is so often the case in these days when delays are becoming frequent. Many times, however, it is too late to correct a former announcement. The reports from out of town claim that this newest of musical comedies is way above the average. Two dollars and fifty cents for the best seats also add to its attraction at the Casino.

A RESUME.

For the past three weeks there has been a steady decline in the attendance at the theaters. From now on changes will be numerous and only the very strongest attractions can hope to weather the slump. The past season, even so far back as last August, has been marked by much reckless extravagance on the part of some of our best known producers. Plays and musical comedies of a very inferior type have blossomed forth at a great expense only to survive a few weeks and, in many cases, of only a few performances. There seems to have been considerable lack of good judgment and sound showmanship in these ventures which represent in their grand total an enormous waste of money.

Just before the holidays, the fever for special matinees attacked Broadway, so much so, in fact, that there was a time when there was a big percentage of our local theaters open for matinees every day in the week, except Sundays of course. And then still there are the Sunday night concerts; the city has been crowded with them. "Headliners" by the dozens were found on every program. But back again to the special matinee epidemic! What is the result? A great deal of money and time has been wasted and the results are totally inadequate for the outlay. "Emperor Jones" is the only production that survived to see regular performances, and that was not until Adolph Klauber took it over and established it for a run at the Princess. This was purely by accident. "Diff'rent" is another survival, and that also has found a home at the Princess and is to continue the matinee attraction there. "The Tyranny of Love," a play worthy of none too great consideration, has moved from the Bijou to the Eltinge. Next week, "Mixed Marriage" will be revived and brought to the Punch and Judy Theater for special matinees. The above list is all that remains out of some two dozen or more plays which were tried out in the last three months. Some of our regular productions and the most popular ones, too, have acquired the habit of matinee upon the slightest provocation. With two exceptions, "Lightnin'" and "The First Year," special performances will be discontinued.

There is a great hope that the reduction of admissions will help adjust these conditions. Already the Casino, the Times Square, Apollo and others are making \$2.50 the top price. Unless the summer attractions offer a better quality of musical entertainment at a lower rate of admission the outlook does not seem very cheerful. There are numerous feature pictures anxious to come to Broadway's legitimate houses so a dearth of entertainment is not possible. Before the war, it will be remembered that a large percentage of the theaters closed for the summer. Three years ago, due to the enormous floating population

then in New York, every theater was open at full blast. Last summer saw a sharp decline and indications are that this summer will be worse.

"EILEEN."

The revival of "Eileen" took place in Cleveland at the Music Hall on March 28. The show will later go to Chicago at the Auditorium. This musical comedy is by Victor Herbert and has been considered one of the very best from his prolific pen. Mr. Herbert is expected to travel with the company and direct the orchestra. Arrangements have been made for speakers to address the audiences in each city during the intermission.

MARGARET ANGLIN GIVES FINE PORTRAYAL OF JOAN OF ARC.

Many echoes have come from San Francisco regarding the magnificent performance of "Joan of Arc" Margaret Anglin gave there last year. Not until last Sunday afternoon did New York have the opportunity of judging first hand a play that surpasses any historical drama offered this season and which proved a memorable occasion. The matinee under the auspices of the Knights of Columbus was for the benefit of the Herbert Hoover Relief Fund.

Miss Anglin is superb in the title role, and with this new achievement, she has arrived at the pinnacle of her art. In fact she has created a position in the dramatic world in the so called classical art without rival. This play adapted from the French of Emil Moreau by Astrid Argyll seems to have lost nothing of his dramatic values in the translation. From a modern point of view it might appear a little old fashioned in construction, but as the performance progresses this sense was lost in the sincerity of the lines and action. It is reported that it will be Miss Anglin's forthcoming Broadway offering at the end of the season of her current attraction, "The Woman of Bronze."

The production itself was in harmony with the artistic standards which are always associated with Miss Anglin's efforts. The supporting cast was equally important. The unfamiliar music of Tchaikowsky's "Maid of Orleans" served as a background, but it did not add particularly to the impression of the occasion nor did it in any way detract.

NOTES.

Paylowa and her company have just completed their season with the gross proceeds close to \$1,000,000. The entire tour was as complete an artistic success as it was financially.

There are fifteen companies of "Irene" playing at the present time in various parts of the world.

"Mary," now in the fifth month of its run, will end its local engagement at the Knickerbocker on April 23, opening in Philadelphia for a return engagement. This has ranked with the big musical successes of the season both financially and artistically. It could easily play here through the summer, but Mr. Cohan has arranged a very attractive tour for the original company. There are two other "Mary" companies playing.

Ethel and John Barrymore will begin their eight weeks' engagement at the Empire Theater on April 18 in Michel Strange's play "Claire De Lune."

"Wake Up, Jonathan," with Mrs. Fiske will close on April 16 after a thirteen weeks' run at the Henry Miller Theater. Mrs. Fiske is perfectly charming in this play. As a comedienne she is a past mistress of the art and for her it has been a decidedly artistic success. The play by Hatcher Hughes and Elmer E. Rice could have been made of stronger material, but on the whole it is a delightful entertainment.

After seventeen very successful weeks, Madge Kennedy in "Cornered" will close on April 9. This has been decidedly the most effective bit of acting Miss Kennedy has yet accomplished. For weeks the Metro film, "The Four Horsemen," has been clamoring at the door of the Astor and will move there from its present home, the Lyric Theater, as soon as "Cornered" goes on tour.

"Blue Eyes," with Lew Fields and Molly King, moved from the Casino to the Shubert. This production cannot compare to some of the other musical offerings, and just as was predicted in this column after its opening, a few weeks will complete its run.

"The Meanest Man in the World" will leave town on April 4. This came as a great surprise for the determination to close was very sudden as this play could easily have run into the summer. Mr. Cohan himself has played the leading role for most of the season of twenty-six weeks. The new production for the Hudson Theater will be "Nemesis." George M. Cohan is also the producer of this.

This is the final week for "Afgar" at the Central. "Delysia" leaves for a rest in France returning early in the fall to take this production on tour. The engagement has lasted for twenty-one weeks which is considered excellent for this type of entertainment. It had completed its vogue, however, as the attendance for the past few weeks has slowly declined.

According to figures sent in this week, 3,009,906 persons have seen Charles Dillingham's master production at the New York Hippodrome since its premier on August 9 last. MAY JOHNSON.

Charlotte Demuth Williams Busy

Charlotte Demuth Williams, American violinist, who gave two successful concerts in New York during the past two seasons, is meeting with success at all of her appearances. She was recently heard in Cleveland and Toronto, and in April she will appear at concerts in Madison and Milwaukee, Wis., as well as at the spring festival in Emporia, Kansas.

Cantata Given Under Seibert's Direction

"Penitence, Pardon and Peace," an excellent Lenten cantata, was given on March 6 by the Choir of Trinity Lutheran Church (Reading, Pa.), of which Henry F. Seibert is the efficient organist and choirmaster. Palm Sunday evening the choir will sing "The Seven Last Words," by Dubois.

AMUSEMENTS

TIMES SQUARE THEATRE West 42nd Street
Matinees, Thur. and Sat. at 2.30 Nights at 8.30
A New Musical Play

"The Right Girl"

APOLLO Theatre, W. 42nd St. Eves 8:20
Mats. Wed. & Sat. at 2:20
MAX R. WILNER & S. BOMBERG present
PAT ROONEY and MARION BENT
in THE HIGH-FLYING MUSICAL HIT
"LOVE BIRDS"

VANDERBILT THEATRE W. 44th St.
Eves. 8:30 Mats. Wed. & Sat. 2:30
THE MUSICAL COMEDY HIT
IRENE
2ND YEAR

HENRY MILLER'S THEATRE 124 W. 43 St.
Evenings at 8:20
Matinees, Thursday and Saturday

SAM H. HARRIS offers
MRS. FISKE in
"WAKE UP, JONATHAN!"
A New Comedy by Hatcher Hughes & Elmer E. Rice
Staged by HARRISON GREY FISKE

LONGACRE W. 48th St. Eves. 8:30
Mats. Wed. & Sat. 2:30
SAM H. HARRIS Presents

GRANT MITCHELL
in a new comedy
"THE CHAMPION"
"The Funniest Play in Town."—The Sun.

ASTOR THEATRE, Broadway and 45th Street
Evenings 8:25. Mats. Wed. and Sat., 2:25

HENRY W. SAVAGE announces the return
to the speaking stage of
MADGE KENNEDY
(HERSELF)
in **CORNERED**

LIBERTY THEATRE W. 42d Street
Evenings, 8:30. Mats. Wed., Sat., 2:30
—Henry W. Savage offers—

MITZI in a Musical Comedy Hit
"LADY BILLY"

FRAZEE THEATRE
42nd West of B'way
Phone 31 Bryant
Eves. at 8:30. Mats. Wed. and Sat., 2:15

Now Playing in Her
Greatest Success
ANGLIN **"THE WOMAN OF BRONZE"**

JOHN GOLDEN Producer
"Turn to the Right," "3 Wise Fools," "Lightnin'"
and "The First Year," offer
GRACE **HALE**

LARUE & HAMILTON
IN
DEAR ME at the REPUBLIC THEATRE
West 42nd Street Evenings, 8:30
Matinees Wednesday & Saturday, 2:30

GOOD TIMES Matinee Daily
AT THE 300 GOOD \$1
Orchestra Seats

HIPPODROME EVES. at 8.10
MATINEE EVERY DAY
SEATS SELLING 8 WEEKS IN ADVANCE

GEO. M. COHAN'S 3 BIG HITS

HUDSON WEST 44th ST.—EVENINGS 8:30; MATS. WED. AND SAT. 2:30
Last Times of "THE MEANEST MAN IN THE WORLD"
First Time, Monday, April 4
AUGUSTUS THOMAS **"THE NEMESIS"**
NEW AMERICAN
DRAMA
With EMMETT CORRIGAN AND OLIVE TELL

GEO. M. COHAN THEATRE, B'WAY & 43d ST. Eves. 8:30; MATS. WED. AND SAT.
Greatest mystery of them all
THE TAVERN
"What's All the Shootin' For"

KNICKERBOCKER B'WAY & 38th ST. EVES. 8:15
MATS. WED. AND SAT., 2:15

GEO. M. COHAN'S COMEDIANS
MARY
(ISN'T IT A GRAND OLD NAME?)

WHERE THEY ARE TO BE

From March 31 to April 15

Aida, Francis:

Palo Alto, Cal., April 1.
 San Francisco, Cal., April 3.
 Portland, Ore., April 6.
 Tacoma, Wash., April 7.
 Astoria, Ore., April 9.
 Seattle, Wash., April 11.
 Bellingham, Wash., April 13.
 Spokane, Wash., April 15.

Althouse, Paul:

Lincoln, Neb., March 31.

Bauer, Harold:

Shreveport, La., April 7.

Beddoe, Mabel:

Hamilton, Ont., March 31.

Bradley, Grace:

Cleveland, Ohio, April 3.

Case, Anna:

Shreveport, La., March 31.

Chicago Opera Association:

El Paso, Tex., April 1-2.
 Los Angeles, Cal., April 4-9.
 San Francisco, Cal., April 11-15.

Criterion Male Quartet:

Nowata, Okla., March 31.
 Tulsa, Okla., April 1.
 Okmulgee, Okla., April 2.
 Leipsic, Ohio, April 4.
 Wheeling, W. Va., April 5.
 Middletown, Ohio, April 6.
 Galion, Ohio, April 7.
 Barnesville, Ohio, April 8.

Crosby, Phoebe:

Orange, N. J., April 4.

Culp, Julia:

Boston, Mass., April 3.
 Chicago, Ill., April 6.

Dilling, Mildred:

Washington, D. C., April 5.
 St. Thomas, Ont., April 7.
 Englewood, N. J., April 11.

Fabrizio, Carmine:

Boston, Mass., April 8.

Fowlston, Edgar:

Jacksonville, Fla., March 31.

Gunn, Glenn Dillard:

Eau Claire, Wis., April 2.
 Winona, Minn., April 3.
 Minneapolis, Minn., April 6.

Hess, Hans:

Rockford, Ill., April 11.

House, Judson:

Hamilton, Ont., March 31.

Jardon, Dorothy:

Cleveland, Ohio, March 31-April 2.
 Pittsburgh, Pa., April 4-9.
 Brooklyn, N. Y., April 11-15.

Koshetz, Nina:

Elmira, N. Y., April 8.

Lada:

Berkeley, Cal., April 2.
 Chico, Cal., April 4.

Land, Harold:

Newark, N. J., April 10.

Maier, Guy:

Milwaukee, Wis., April 11.

Patterson, Idelle:

Buffalo, N. Y., April 7.

Pattison, Lee:

Milwaukee, Wis., April 11.
 Eagle Grove, Ia., April 13.

Patton, Fred:

Glens Falls, N. Y., April 4-5.
 Halifax, N. S., April 11-13.
 Pictou, N. S., April 14-15.

Reuter, Rudolph:

Chicago, Ill., April 4.

Romine, Margaret:

St. Joseph, Mo., April 5.

Seydel, Irma:

Jacksonville, Fla., March 31.

Stracciari, Riccardo:

Cleveland, Ohio, April 3.

Sundelius, Marie:

Springfield, Mass., April 14.

Wolle, Dr. J. Fred:

Paterson, N. J., April 12.

De Jong, Marinus:

Baltimore, Md., April 10.

Jean, Daisy:

Detroit, Mich., April 10-12.

Smith, Ethelynde:

Williamsport, Pa., April 7.

INSTRUMENTS OF THE
MODERN ORCHESTRA**A Supplement of the Progressive Series of Piano Lessons**

In issuing this book, the editors of the Progressive Series are furnishing to a large number of students and concertgoers information that has never been easy to get at and perhaps never before so clearly and simply given. The book is issued in large music form and each page of it gives a photographic reproduction of a well known orchestra player holding a prominent position in one of our leading orchestras, playing the instrument in question. Beneath the picture is a description of the instrument, its range, and details as to its management. With the use of this book the concertgoer should be able very soon not only to recognize all of the various instruments in the complex modern orchestra, but should, by watching and listening, soon become familiar with the sound of them and their uses.

This, in fact, is the first and most important point in learning to compose orchestra music, or to arrange music for orchestra, either for large symphony orchestra or for small combinations of instruments. The average student probably begins the study of instrumentation with so vague an idea of the instruments, their sound, range and use that what he produces is almost worthless. Of course, if he is an orchestra player he gradually gets a certain familiarity with the orchestra merely by constant observation. But the greatest composers have been pianists—or, at least, not orchestra players—and the work and study of the pianist is so far removed from everything orchestral that he or she generally has but the vaguest idea of what instruments or combinations of instruments are being used to produce any particular effect. Unless he has a visual knowledge so that he can instantly pick out and recognize the instruments that are playing, and knows enough of their range to guess fairly well what part of the score they are playing, his attendance at concerts does him very little good. Then, reading, he is merely confused. He reads of a lovely solo for the oboe, or a quartet for two bassoons and two horns, and he has not the least idea of what actual tone color is meant. No teacher who has ever taught orchestration, no orchestra player who has ever tried over some of the compositions of beginners, can ever forget the shameful ignorance that is often displayed. That the horn is neither a cornet nor a trombone, and that its tone is so soft that it blends better with the wood than with the brass is certainly not matter of general knowledge.

This book helps to supply that knowledge and to initiate the student into the mysteries of orchestra writing as well as orchestra listening, which is as important for most people as the other, for many will gain greater enjoyment at the orchestra concert who will never care to make any actual use of this knowledge in a practical way. The book is excellently edited and prepared, printed on good paper, terse, direct and as complete as it is intended it should be. It is evidently not intended to be a complete guide to orchestration, but it does serve as an introduction, and the student of music should not be without it. B.

Caselotti Pupils in Recital

On Thursday evening, March 10, a concert for the benefit of St. Peter's Church was given in the High School Auditorium, Bridgeport, Conn., before a large audience. The artists who volunteered their services were Eva Hodgkins, mezzo-soprano; Maria Caselotti, coloratura soprano; Josephine Patuzzi, lyric soprano; Winifred Vogelius, contralto soloist at St. Luke's Church, Montclair, N. J.; Antonio Augenti, tenor soloist at St. Stephen's Church, New York, and Marie Louise Caselotti, pianist, all artist pupils of Maestro Guido H. Caselotti. The exceptionally artistic and finished work of the participants won much praise, and reflected credit upon Mr. Caselotti. John Patuzzi, who was assisting artist, opened the program with two cello solos, "Meditation," Squire, and "Moment Musical," Schubert; he later gave Popper's Hungarian rhapsodie. Mme. Patuzzi sang "Dawn," Curran; "Adoration," Scarmolin; "Elegie," Massenet, and an aria from "Pagliacci," Leoncavallo. Mme. Hodgkins made a favorable impression with Fay Foster's "Japanese Sketches" and an aria from "Don Carlos," Verdi. Mr. Augenti sang "Vale," Russell; "Dana," McGill, and "Mother Machree," Olcott-Ball. Ma-

ria Caselotti won long continued applause for her fine rendition of "Oh si les Fleurs avaient des Yeux," Massenet; "Robin, Robin, Sing Me a Song," Spross; "Grande Valse," Venzano, and an aria from "Romeo et Juliette," Gounod. Miss Vogelius sang Woodforde Finden's "Indian Love Lyrics" and an aria from "Samson et Delilah," Saint-Saëns. Little Marie Louise Caselotti played as piano solos Mendelssohn's "Rondo Capriccioso" and "Le Coucou," by Daquin. Besides the solo numbers there were several duets, all being rendered with beautiful tonal balance. Mr. Caselotti's excellent piano accompaniments are deserving of special mention.

Patterson and Patton Score in St. Louis

On November 30 last, the Pageant Choral Society of St. Louis gave a notable performance of Rachmaninoff's "Bells," with Idelle Patterson and Fred Patton as soloists. As many know, this is a difficult work for soloists and chorus alike, but particularly for the soloists, whose voices,

as it were, have to act as a kind of obligato to the complicated orchestral accompaniment backed by the chorus. In reviewing the performance the St. Louis papers spoke very highly of the work of the soloists, but how highly the artists may not have realized at the time, for now comes a paragraph taken from the Star of March 2, four months after the performance of "The Bells": "Those who thought that possibly in the singing of Rachmaninoff's 'Bells' last winter, the Pageant Choral Society and its conductor had reached the summit of their endeavor were happily disappointed, for the production last night was in every way as worthy as that of the Rachmaninoff choral symphony, which had been considered the crowning choral achievement in St. Louis." The new production mentioned was one of Hoffman's little known oratorios, "Editha."

The Musurgia Quartet Active

The Musurgia Quartet of Washington, D. C. (Ethel Holtzclaw Gawler, soprano; Mrs. William T. Reed, contralto; James K. Young, tenor, and Edwin Callow, basso), has had a most active season. One of the recent appearances was on March 10 at the annual banquet of the Life Underwriters at the New Southern Hotel, Baltimore. Many of the numbers used by the organization are arranged by Harry Wheaton Howard, the director and accompanist of the quartet, probably the most popular being his arrangement of Speaks' "On the Road to Mandalay."

Oliver Ditson Company
 179 Tremont Street Boston •• 8-10-12 East 34th Street New York

An Operetta for Women's Voices

SE-A-WAN-A
 (The Cherry Maid)

Libretto by FREDERICK H. MARTENS
 Music by WILLIAM LESTER

Indian Lyric Drama Price, \$1.25, postpaid

The story of this operetta is an Indian legend which gives opportunity for picturesque costuming and a simple though effective forest stage-setting. The music is fresh in melody and rhythm, consisting of solos, choruses, dances and dramatic scenes; and throughout it has the flavor of Indian folk-tunes in keeping with the subject.

Order of your local dealer

MAIER & PATTISON

Two great artists who bring to the interpretation of works written for four hands an understanding and sympathy, and a perfection of detail that insure artistic beauty of the highest order.

Messrs. Maier and
 Pattison use the

Chickering
 Established 1823

exclusively in all their concerts

CHICKERING & SONS
 Division American Piano Company

BOSTON U. S. A.

PARADISO
CELEBRATED VOICE SPECIALIST and GRAND OPERA COACH
(Formerly of Milano, Italy)
Studios: 807-808 Carnegie Hall, New York Telephone, Circle 1350

L. d'AUBIGNE
TEACHER OF SINGING
Villa d'Aubigne 25bis, rue de Brancas Sevres-Paris

J. FRED WOLLE
ORGANIST
Management: THE WOLFSOHN MUSICAL BUREAU,
1 West 34th Street, New York

ZALISH Concert Pianist and Instructor
Studio: 322 West 107th Street, New York
For Concerts and Recitals
Apply A. ZALES, 322 West 107th Street New York

G. M. CURCI
(Graduate of Royal Academy, Santa Cecilia, Rome)
VOCAL TEACHER AND COACH
Address Secretary, Studio: 25 West 86th St., New York
Phone 8107 Schuyler, Consultation by Appointment

Yvonne de Treville
COLORATURA SOPRANO
Address: The Rockingham, 216 West 56th Street, New York City

Heinrich Hauer Katherine
BELLAMANN BELLAMANN
PIANIST-LECTURER SOPRANO-TEACHER OF SINGING
Chicora College for Women—Columbia, South Carolina

ALBERT RIEMENSCHNEIDER
Organist and Director of Music, Euclid Ave. Baptist Church, Cleveland, Ohio.
Director, Baldwin Wallace Conservatory of Music, Berea, Ohio.
CONCERT ORGANIST—PIANO AND ORGAN STUDIO
For Recitals or Instruction Address, Berea, Ohio.
Piano Studio, 707 The Arcade, Cleveland, Ohio.

MACBETH
Chicago Grand Opera
Management: National Concerts, Inc., 1451 Broadway, New York.

STUART MASON
In Pianoforte Lecture Recitals
Faculty and lecturer, New England Conservatory. American representative of Isidor Philipp. Successor as Musical Lecturer to Louis C. Elson.
Season 1921-1922 Now Booking
Sherman K. Smith, Manager, 329a Massachusetts Ave., Boston, Mass.

GEORGE FERGUSON
"Internationally Eminent Vocal Teacher"
"The Master Interpreter" in Concert
Concert Season 1921-22—Now Booking
SHERMAN K. SMITH, Manager, 329a Mass. Ave., Boston, Mass.

N. Y. COLLEGE OF MUSIC
New Building—114-116 East 86th Street
Founded for the Higher Education in all branches of Music
Conducted on the same plane as the European foremost conservatory.
Over 40 eminent instructors.
Piano Department.....August Fraemcke, Dean
Vocal Department.....Carl Hein, Dean
Harmony, Counterpoint, Composition.....Rubin Goldmark, Dean
Vocal Students have exceptionally good opportunity for Grand Opera and acting.
Terms reasonable. Catalog on application.

CLEMENTINE DE VERE Prima Donna Soprano
From Covent Garden, London, Metropolitan Opera, New York, etc. Available for Opera, Concert and Oratorio.
Also: VOCAL TUITION
Address: 57 West 58th St., N. Y. City

ROMUALDO SAPIO Vocal Teacher
Formerly conductor Metropolitan Opera, New York, and European theaters. Coach to Mme. Adelina Patti, Calvé, Nordica and other celebrities.
Phone: Plaza 9936

GOTHAM GOSSIP

DICKINSON'S BACH PROGRAM.

No matter what music announced, the Brick Church was invariably filled to the last seat at all of the Friday noon hours of music. These interesting and musically profitable affairs closed with a Bach program on March 18, and Stainer's "Crucifixion" on Good Friday. Isolde Menges, violinist; Inez Barbour, soprano, and two flutists, Roscoe Possell and Randolph Williams, gave additional interest to the Bach program. Miss Menges played the andante from the violin concerto, the celebrated air on the G string, the well known gavotte in E major (so effectively arranged for piano by Tours), and a prelude, all of these with good tone and breadth of expression. Sweetly sung was Miss Barbour's "O Saviour Sweet" and "Tender Sheep May Pasture Safely," with the two flutes, was an especially interesting number. The organ pieces included the prelude and fugue in D major, the "Cathedral" prelude and fugue, and a chorale prelude.

People of all ages and conditions in life have attended these recitals and heard much fine music performed by excellent artists.

OSWALD WORKS PERFORMED.

Henrique Oswald is a Brazilian composer whose works have been issued by European and American publishers. He is now at the head of the National Conservatory of Music, Rio de Janeiro, Brazil, and his son, Alfredo Oswald, a pianist of ability, arranged a chamber music evening, presented at the MacDowell Club, March 21. Mr. Oswald's playing of eight short pieces in two groups showed his father's works as original and brilliant, this being especially the case with "The Bat" and a study in Brazilian rhythm. Some violin pieces were played by Hugo Kortschak, which brought that modest appearing young man vigorous applause. Eneas Ramos, baritone, sang three songs with vigor (and not much else), and Messrs. Kortschak, Lifschey, Stoeber and Oswald united in the closing number, from the piano quartet.

Prominent in the audience were six navy officers from the Brazilian warship "Minas Geraes." Charles Cooper, chairman of the committee on music, announced that Dagmar Perkins and Walter Bogert would give an evening of music at the club April 3.

MABEL WOOD HILL'S "ÆSOP'S FABLES" SUNG.

The collection of highly original songs by Mabel Wood Hill consisting of "Æsop's Fables" is heard frequently nowadays. Mme. Gauthier sang them at Rochester, N. Y., a fortnight ago, and Miss Lund on March 20 in New York. Auguste Foret will sing the fables April 10 at the Anderson Galleries, with Frank Bibb at the piano. An announcement of special interest concerning Mrs. Wood will be made shortly.

LUND SUNDAY MUSICALS.

March 20, Charlotte Lund sang songs by American composers, and arias by Delibes and Massenet, and the Tollefsen Trio played at the Mabel Wood Hill studio. The songs by Mrs. Hill were sung by Miss Lund with a special charm. The Tollefsen Trio played, as usual, with musicianly effectiveness, and the large duplex studios held a big crowd. Elizabeth Martin was the official accompanist. Friends of Miss Lund will regret to hear of her father's death last January.

COMMONWEALTH CENTER PLANS.

The Commonwealth Center is giving a series of national benefit performances. The aim of these is to show what the peoples of the Old World contribute to American life. Too little attention is paid to the heritage of tradition and art of the different racial groups in this country, and too much emphasis is laid on the acquisition of a few superficial American habits and customs. The art of the Old World would be a priceless contribution to American life, and our appreciation of it would form a real bond of understanding between these groups and American citizens.

It is hoped to present a series of these national demonstrations which will awaken the American public to an appreciation of the importance of this contribution to its artistic life, and that out of it will grow a permanent nationalization center with a permanent program. A most enthusiastic response to the plan has come from the different national groups themselves.

The Russian Cathedral Choir appeared March 26 in one of their unique programs in the Town Hall. The various officers and committees making this movement a success included well known names.

MIRIAM LAPIN KOVEN RECITAL.

March 6, Miriam Lapin Koven, a Russian-American child of eleven years, gave a piano recital in a Carnegie Hall studio which included works by Bach, Mozart, Beethoven, Chopin, Heller, Grieg and Schubert. The young girl, formerly a pupil at the Malkin School, plays with much maturity and gives promise of a fine future.

VON KLENNER GUEST OF HONOR.

Baroness Katherine Evans Von Klenner was guest of honor at the Woman's Philharmonic Society musicale on March 20. She was gracefully introduced to the audience by Leila Hearne Cannes, president, and gave a talk on opera, which everyone knows is her specialty. Mrs. David Graham was chairman of the reception committee.

BROUNOFF'S FOLK SONGS AND DANCE.

Platon Brounoff gave a vocal and piano lecture-recital on folk songs and dances of all nations, including Chinese, Hindoo, Arabian, Hebrew, Russian, American, French, English, Turkish, Spanish, Italian, etc., at the Young Women's Hebrew Association, March 26. The following evening he repeated it in Bay Ridge.

AMERICAN COMPOSERS' ORGAN PROGRAM.

Prof. Samuel A. Baldwin, at his 767th public organ recital, March 23, gave a program exclusively by American composers, of whom two are dead and seven living. The works were by Eugene Thayer (Boston), Homer N. Bartlett (New York), Lucien G. Chaffin (New York), Eric Delamarter (Chicago), Gordon Balch Nevin (Johnstown, Pa.), Arthur Foote (Boston), R. S. Stoughton (Worcester, Mass.), Charles Albert Stebbins (Chicago), and Ralph

Kinder (Philadelphia). At coming recitals of the month, up to April 24, Professor Baldwin will play works by the following composers living in America: Felix Borowski (Chicago), J. Sebastian Matthews (Providence, R. I.), Seth Bingham (New York), Harry C. Banks, Jr. (West Philadelphia), Selim Palmgren (New York), Ernest H. Sheppard (Muskegon, Mich.), T. Frederick H. Candlyn (Albany), Gordon Balch Nevin, (Johnstown, Pa.), Joseph Bonnet (New York), and Firmin Swinnen (New York).

KREBS' "AMERICA" IN THE BRONX.

"America! We Live for Thee," a song by S. Walter Krebs, was sung at a Bronx dinner meeting of the League of Women Voters, March 19. The presiding officer was Mrs. William Wilson, an active worker in the Bronx, whose attention was brought to the song and its sentiments by Mrs. Joseph Smith. The borough leaders of the Republican, Democratic and Socialist parties were the speakers, followed by Mrs. Raymond Brown, one of the founders of the league.

Mary M. McConnell, of the Bronx, rendered the song with vim and vigor, and led the assembly in the "community singing" of it. The words and music were received with earnest enthusiasm.

SOUTHLAND SINGERS' CONCERT APRIL 5.

The Southland Singers announce a grand concert and dance to be given at the Plaza Hotel, Tuesday, April 5. Elaborate preparations have been made to make this affair the most entertaining and enjoyable that the club has ever given. The program will open with a reading of Lord Tennyson's poem, "The Lady of Shalott," after which a cantata of the same name will be sung by the club choral. The following artists will take part in the program: Rosemary Pfaff, coloratura soprano; Edwin Swain, baritone; Roland E. Meyer, violinist; accompanists, Willard Seiberg, Edna V. Horton, Mina Spalding and Louise E. Meyer.

PROFESSIONAL WOMEN'S LEAGUE RECEPTION.


The Professional Women's League, Helen Whitman Ritchie, president, held the Easter reception on March 28 in the East Room of the Waldorf-Astoria. Mrs. S. Marcus Harris, in charge, arranged a fine musical program for the entertainment of the distinguished honor guests. Doris Keane and her husband, Basil Sydney, playing in "Romance," with Claire Sheridan (the eminent sculptress), headed the list, which included Mr. and Mrs. Ernest Wise Keyser, Mr. and Mrs. William Wade Hinshaw, Mr. and Mrs. J. Campbell Phillips, Augusta Raymond Kidder, Mrs. William D. Spurburg, Mrs. Louis Ralston, Mrs. A. M. Palmer, and the newly elected officers of the City Federation. The program included musical stories by Edward Havens, songs by Alta Krom, violin numbers by Mischa Russell, Nora Norman at the piano, and a dance by Virginia Bell, of the nine o'clock show of the "Ziegfeld Follies." Instead of the usual breakfast, the league will close the year with a ball, to be given in the southeast ballroom of the Pennsylvania Hotel, April 7. Arrangements for the ball are in the capable hands of Francesca Redding, and the theatrical managers and stars who are old friends of the league are invited to attend. Kate F. Chase, the accomplished musician, is chairman of press.

Organ Recitals at Princeton College

Princeton, N. J., March 10, 1921.—On Saturday afternoons, February 26 and March 5, Alexander Russell, organist and director of music at Princeton University, held his fifth and sixth recital of the season in Proctor Hall. B.

John Hand Heard in New York

On Sunday afternoon, March 13, William A. Goldsworthy gave an organ recital at the Washington Irving High School. John Hand, tenor, was the assisting artist.



KRANICH & BACH
Ultra Quality PIANOS
Used and Endorsed by
Musical Artists Everywhere Including
HELEN WARE



HINTS TO SINGERS

By Leon Rains

(Copyrighted, 1921, by Leon Rains.)

[This is the eighteenth article of an interesting series of discussions on various topics of importance to the singer. In the previous articles which have already appeared in the Musical Courier, Mr. Rains took up the question of "Health," "Voice," "Registers," "Buffs," "Respiration," "Application," "Practicing," "Solfeggio," "Memory," "Agility," "Pitch," "Dynamics," "Diction," "Nervousness," "Audition," "Song" and "Opera."—Editor's Note.]

INTRIGUE

(ARTICLE XVIII)

"Foul devil, for God's sake, hence, and trouble us not"; Shakespeare in "Richard III."

Although I began my career as a boy of twelve and sang in grand opera in America before accepting a position on the Continent, I had no idea what opera intrigue was until I signed my foreign contract, and I will cite a few instances which will give the reader an idea how the man trying to gain a foothold in opera may be intrigued against.

The city of Dresden lies in the Elbe Valley. The opera house, castle and picture galleries are built on the banks of the Elbe River and the buildings face a large open square known as the Theater Place. The old city is closely built, especially that quarter which lies near the opera. In the spring, the old town is quite stuffy and hot; not so when one reaches the Theater Place. Here an east wind is almost always blowing and when one suddenly comes out of the old quarter of the city or the very often overheated opera house, the wind will suddenly strike and chill one to the marrow.

There is an excellent system in Europe of demanding that a singer appear in from one to three roles before engaging him. These appearances are known as "Guesting." One night a singer "guested," eventually to replace one of the older members of the company and sang his first role with considerable success. The next day a friend of the singer whose contract was about to expire acted as cicerone to the new man, first showing him the beauties of the old town, until the singer was in a state of perspiration and then drew his attention to the exquisite architecture of the old buildings on the Theater Place. The singer caught a chill, did not sing so well at his next performance, and was not engaged.

A girl "guested" at the opera house to take the place of a singer whose father was a good friend of the first flutist. During the performance the singer had to take her cue from a phrase played by the flutist and, when the cue came, he deliberately played a false phrase. The girl, a beginner and in the excitement of the moment, did not notice the change, set in with the wrong tone, clashed with the orchestra, was considered unmusical by the press and manager, and was not engaged.

The acoustics of a certain theater were very bad, with the exception of one part of the stage, wherefrom the voice sounded very well. If the newcomer was not wanted, some friend (?) would be sure to warn him to avoid just that part of the stage and if by chance he made for the well sounding place, one of the other singers was sure to reach it first.

Some of the most contemptible practices are to tell a young artist that his voice does not carry, adversely to criticize his best work, to engage in conversation during the newcomer's solo numbers or, at the last moment and when a substitute cannot be found, to remain away from a rehearsal.

The male singers get along fairly well with one another; the female singers less so; but the conductors not at all. I have never heard a conductor speak well of his colleague as an artist or musician, and where, as it sometimes has happened, the conductor in question really had some good qualities and his co-worker was forced to admit it, he usually added an "if" or "but."

Conductors are prone to consider singers unmusical. The conductor who is forced to read thirty lines of music at once, control over one hundred men in the orchestra, besides chorus and soloists on the stage, and detect not only a wrong tone sung or played, but the least discrepancy of pitch, seems justified in considering the singer who has to struggle with but one line of music unmusical. Still, I can assure the reader, from actual experience, that the average

conductor would go all to pieces if he had to sing but a few tones before an audience.

Singers, men especially, who had begun other careers when they suddenly developed voices that justified their giving up their business or profession to become artists, are unquestionably at a disadvantage as musicians, in comparison with conductors, who have devoted all their lives to the study of music, unless the singer had continued the study of music since his boyhood.

No doubt there are singers and conductors who are not musical. No amount of study will make a man musical with whom it is not an inborn art; and the singer who possesses the art to the same degree that the conductor does and has devoted as much time to develop it, would, if the opportunity presented itself, be an equally good conductor and vice versa.

It seems to me that opera singers are more jealous of one another than men and women of other professions! A high soprano may be jealous of a low bass; a bass buffo of an alto; and as for the tenors—Von Bülow said: "God created men, women and tenors!" But Von Bülow was a conductor. Yet with all their jealousies, when charity calls, no one is more generous than the artist.

To the beginner I have but one advice to offer: Keep out of all intrigues. Don't criticize your colleague adversely. If you cannot conscientiously praise his work, have nothing to say of him.

Mildred Wellerson in Flemington

Mildred Wellerson, the ten year old cellist, scored a sensational success in Flemington, N. J., on February 25, at a concert given by the Alumni of Flemington Choirs. Among other compositions she played a Hungarian rhapsody, by Popper; nocturne, Chopin; "Liebesfreud," Kreisler; "Elfentanz," Popper, and one of her own compositions. Her performance brought forth such an outburst of applause that she was compelled to add four encores. The

local press was lavish in its praise, stating among other things that no more beautiful cello playing can be heard anywhere, and that she has the technic of a master and plays with the style of a finished artist.

Morrissey Again Active Professionally

According to reports, Marie Morrissey, that gifted contralto, must have enjoyed a wonderful honeymoon in California with her "outdoor" husband. Part of the time they camped out and cooked their own meals over a camp fire. Horseback riding, swimming, golfing, the races, etc., also were indulged in by the happy couple. Toward the end of January Miss Morrissey resumed her professional activities and was exceedingly busy preparing for eight weeks of concert work for the remainder of the season.

Helen Jeffrey Plays for the Home Folks

Following her recent recitals in Boston and New York, Helen Jeffrey, violinist, was soloist with the Mendelssohn Club of Albany, N. Y., at its midwinter concert recently. As Miss Jeffrey is a native of Albany a record audience turned out to hear her, a fact which led the local papers to state that the Mendelssohn Club is outgrowing the seating capacity of Chancellor Hall. The soloist at the next concert of the club, on May 19, will be Marguerite d'Alvarez, the Peruvian contralto.

Washington Heights Club Progressive

The Washington Heights Musical Club continues its useful work, bringing together a large number of music lovers, and offering its members opportunities for public performance and the introduction of their own compositions. Recent programs have featured Jane Cathcart both as composer and executive artist, and among those who have also appeared are Regina Kahl, Marcella Wheeler, Robert Lowrey, Alice Geyer, Carrie D. Shields, Ruth Barrett and Anita Wolff.

House to Sing in Hartford

Judson House, the tenor, whose work everywhere this season has been favorably received, has been engaged by the Hartford Treble Clef Club to sing a performance of "A Tale of Old Japan" on May 4. Among his engagements this month, Mr. House will sing in Hamilton, Canada, on the 31st.

The New York School of Light Opera

KATE CONDON

Director and Vocal Instructor

Interview and voice trial by appointment only

Studio: 43 West 86th St. Phone: 8839 Schuyler

ALFREDO MARTINO TEACHER OF SINGING

Author of "The Mechanism of the Human Voice." Celebrated artists who have endorsed his book: Enrico Caruso, T. Schipa, G. Martinelli, Titta Ruffo, R. Stracciari, C. Galeffi, J. Mardones, Geraldine Farrar, Rosa Raisa, Maria Zucca, etc.

Phone Schuyler 5676

Studio: 131 Riverside Drive, New York

DUNNING SYSTEM of Improved Music Study for Beginners

TEACHERS EARNING from \$2000 to \$6000 A YEAR

Normal Classes as follows:

Mrs. Carrie Louise Dunning, Originator, 8 West 40th Street, New York City.

Normal Classes—Chicago, July 5; New York City, Sept. 22.

Anna Craig Bates, 732 Pierce Bldg., St. Louis, Mo.

Mary E. Breckisen, 354 Irving Street, Toledo, Ohio, June 20, 1921.

Mrs. Oscar E. Busby, 233 No. Ewing Avenue, Dallas, Texas;

Dallas, Texas, May 10; Memphis, Tenn., June 28.

Mrs. Jean Warren Carrick, 977 East Madison Street, Portland, Ore., August 15.

N. Beth Davis, Whitman Cons. of Music, Walla Walla, Wash.

Adda C. Eddy, 136 W. Sandusky St., Bellefontaine, Ohio, April, June and September.

Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.

Jeanette Currey Fuller, Rochester, New York

Cara Matthews Garrett, San Marcus Academy, San Marcus, Texas; Palacios, Texas., June 14, July 19.

Elizabeth Hasemeier, 41 So. 21st Street, Richmond, Ind.

Maud Ellen Littlefield, Kansas City Conservatory of Music, 1515

Linwood Blvd., Kansas City, Mo., entire season beginning

Jan. 5, 1921.

Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.

Carrie Munger Long, 608 Fine Arts Bldg., Chicago, Ill. Chicago

classes April, May, June; Buffalo, N. Y., August.

Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas Texas

Harriet Bacon MacDonald, 3623 Pine Grove Ave., Chicago, Ill.,

Dallas, Texas, June 1; Chicago, August 1.

Virginia Ryan, 1115 Washington Street, Waco, Texas, June 20.

Laura Jones Rawlinson, 554 Everett Street, Portland, Ore.

Mrs. Ura Synnott, 824 No. Ewing Ave., Dallas, Tex.

Stella Huffmeyer Seymour, 1219 Garden Street, San Antonio,

Texas.

Una Clayton Talbot, 3068 Washington Blvd., Indianpolis, Ind.

Isabel M. Tone, 459 Grand View Street, Los Angeles, Cal.

Normal Class, June 21.

Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla.,

May 2—June 6.

Anna W. Whitlock, 1100 Hurley Avenue, Fort Worth, Texas.

Clara Sabin Winter, Yates Center, Kans., Topeka, April, 1921.

Mattie D. Willis, Normal Class, New York City, June 15; 915

Carnegie Hall.

Information and booklet upon request

ROSA

RAISA

FOR CONCERTS, RECITALS AND
SPRING FESTIVALS

Spring Tour Now Booking

Exclusive Mgt.

JULES DAIBER, Aeolian Hall, New York

GIACOMO

RIMINI



TITO SCHIPA

"PRINCE OF THE
RECITALISTS"

Management:

METROPOLITAN MUSICAL BUREAU

33 West 42nd St., New York

MASON & HAMLIN PIANO USED

M
M
E.

D'ALVAREZ

Contralto

Available after November 1
Pacific Coast Tour in April

Exclusive Management:

DANIEL MAYER

Aeolian Hall

New York

"A glorious voice—rich, velvety, sonorous."—Philip Hale, in *The Boston Herald*.

At the Picture Houses

Two weeks ago there was published in this department an article, "How to Make an Audition at the Capitol, Strand, Rivoli, Rialto and Criterion." If these various houses had as many applications for positions as this department has had letters and phone calls about it, William Axt, Edward Falck and Joseph Plunkett would not be very happy to talk to reporters in the future. Evidently most of the musicians in the surrounding country want to sing at the picture houses. The authorities at the Metropolitan will be relieved, for this will give them a little rest period. Singers at these houses will pass through the artist entrance in the future at the Metropolitan instead of via the chorus entrance.

It still remains a secret as to what the policy of the new Loew State Theater will be. This handsome structure is nearing completion and it is by far the most imposing looking building in the Times Square district. The chances are even that the policy will be feature pictures with musical programs on the order of the neighboring picture houses, rather than vaudeville acts with a feature film, thereby making the State the headquarters of the Loew circuit. It won't be long now before the secret is out.

"Dream Street," the new D. W. Griffith feature production, will open at the Central Theater next week for an indefinite run.

"Way Down East," at the Forty-fourth Street Theater, continues to show to large audiences. It is now in its thirty-first week and has been booked until September.

The Capitol Orchestra, Erno Rapee, conducting, is now augmented to eighty musicians and is one of the finest musical organizations in the country. Its program of Easter music includes "Les Preludes," by Liszt, and "Kammenoi-Ostrow," by Rubinstein. The Capitol Ensemble of fifty voices, which has been added to the musical organization of the theater, sings the prayer from "Cavalleria Rusticana." The solo part is sung by Elizabeth Ayres. The ensemble is under William Axt. "A Woodland Fantasy," composed by A. Kilenyi, of the Capitol orchestra, is danced by Mlle. Gambarelli, Talia Zanou and Doris Niles. The choreography is by Alexander Goumansky. Erik Bye, baritone, will sing the prologue to "Roads of Destiny."

THE CRITERION.

George Melford's production, "The Faith Healer," from William Vaughn Moody's play of the same name, only ran for two weeks at this house. This week brings what is said to be an unusually interesting film by those who saw the private showing. James M. Barrie's "Sentimental Tommy" began its Broadway showing on Sunday night. Hugo Riesenfeld has given a great deal of attention to the presentation. Betty Andersen and Fred Jagel, tenor, assisted by the Criterion double quartet, appear in a prologue. Paul Ocard and Vira Myers, dancers, with the Criterion chorus, form an epilogue to the feature.

THE LYRIC.

"The Four Horsemen of the Apocalypse," at the Lyric, is having a phenomenal success. The second week's box office receipts were over \$20,000, which easily matches the previous record of "Way Down East." Indications are that these figures will be surpassed later in the season. This is to be expected. The film is by far one of the most satisfactory pictures ever shown. June Mathers has excelled most adapters in the mastery way in which she has handled the story of the most widely read novel of the decade. This is in itself a colossal task. It is easily a very great film and certainly every one should see it.

THE STRAND.

Amanda Brown, soprano, was the soloist last week at the Strand, singing the "Polonaise" from "Mignon" (Thomas). For the past two seasons this singer has delighted audiences with her musically work. Her voice is of good quality and oftentimes she produces some astonishingly fine phrases. She lacks the artistry, however, that is usually expected when singing these difficult arias. This, no doubt, is due to inexperience, for she has possibilities of developing into a splendid singer. If the Strand ever adopts a policy of giving excerpts from opera, in her it has a coloratura soprano who will give a fine performance.

The overture was made up of selections from "Carmen," with Carl Edouard and Francis W. Sutherland conducting the symphony orchestra. This body of musicians has played together for so many seasons that it has acquired a certain assurance which gives the performance added color and nuance. The overture ended with the "Toreador" song, sung by Carlo Ferretti in costume, with effective setting as an appropriate background. Carlo Ferretti has also been with this organization for some time. His voice is of pleasing quality, and he appears to be perfectly familiar with the role of Escamillo, giving the impression of having had former experience in operatic roles. The musical program was altogether a satisfactory one.

The usual topical reviews selected by Joseph Plunkett and a nature study—"Trapping the Bob Cat" (Pathé Exchange)—made up the first half. The feature was Lionel Barrymore in "Jim the Penman" (First National), a film version of the well known play by Sir James L. Young. It is a very absorbing story and much more suited to Mr. Barrymore's talents than some of his former efforts. The writer still contends, however, that he has yet to give us a

picture really worthy of his splendid art. Clyde Cook in "The Jackey" (Fox) was the comedy picture. He and his remarkable horse are always funny. The organ solo, "Marche du Sacre" (Meyerbeer), played by Frederick Smith and Herbert Sisson, ended the program.

THE RIALTO.

After all, the world enjoys a good laugh, as the delighted audiences at the Rialto last week testified. The feature was "Fatty" Arbuckle in "The Dollar a Year Man," a picture with plenty of action and a plot—not merely a lot of hapless incidents tied together very inadequately. It was a program devoted very largely to music, for surely five out of eight numbers should form the majority. Of these, special mention must be made of "The Swan," wherein the exquisite music of Saint-Saëns was played by Paulo Gruppe, with harp accompaniment, while the screen showed pictures of the graceful bird. Mr. Gruppe is well known in the musical world as a cellist of splendid attainments, and the beauty of his tone, the artistry of his interpretation made this a number long to be treasured in memory. Appropriate to the season was Faure's "The Palms," which was exceptionally well sung by Hardy Williamson, tenor, and Edoardo Albano, baritone. Mary Fabian, soprano, gave the delightful "Sweethearts" from Sigmund Romberg's "Maytime," the lilting measures of which pleased. Bela Nyary with his cimbalom was again a feature of the opening number, the first "Hungarian" rhapsody of Liszt, with Hugo Riesenfeld and Lion Vanderheim conducting the Rialto orchestra. The program closed with Paul Wachs' "Hosannah," played by Organist John Priest.

THE RIVOLI.

It being Easter Week from March 20 to 26, the Rivoli Theater had one number, an Easter fantasy, which was of particular interest to the kiddies, with its human rabbits, chickens and a bear. "A Bit Old Fashioned," a Post nature Picture, proved to be an appropriate introduction to the vocal selection, "Whispering Hope." The motion picture showed how the young girls of years ago, in the time of hoop skirts and crinolines, spent their time. When the curtain was raised for "Whispering Hope," the scene presented was most picturesque, for Betty Andersen, soprano, and Susan Clough, mezzo soprano, were seen dressed in the old fashioned crinolines, surrounded by old fashioned furniture, one of them knitting and the other reading. The selection was well sung by these two young artists. As for the orchestral number, spring having arrived, it was most fitting that it should be Goldmark's "In the Spring." Prof. Firmin Swinnen chose Handel's "Largo" as his organ selection this week. The feature picture was Wallace Reid in "The Love Special," and there was the usual Rivoli pictorial and a comedy.

THE CAPITOL.

Conductor Erno Rapee and his associates, David Mendoza and William Axt, ambitiously decided to give a potpourri of Wagner, including "Wotan's Farewell," the magic fire music and the "Ride of the Valkyries." Nor was their faith misplaced, for the Capitol orchestra gave the number with a verve and fire that thoroughly merited the enthusiastic applause of the audience. A Prizma study of Deauville was followed by four charming ballet numbers, under the direction of Alexander Goumansky. Doris Niles, Gladys Waite and Hebe Halpen did a scarf dance to the music of Chaminade; Leon Leonidow and Thalia Zanou pirouetted in the "Mignon" gavotte of Thomas; Mlle. Gambarelli seemed Egyptian rather than Oriental in the dance from Gounod's "Faust," and the ballet ensemble brought the numbers to a brilliant finale with the Brahms Hungarian dance. Assisted by the Capitol Mixed Quartet, Erik Bye, garbed as a chorister, sang Faure's "The Palms," the settings adding to the effectiveness of the number. The feature was a George D. Baker production, "Without Limit," a picture of tense moments and real motives. Anna Q. Nilsson is the leading woman and Charles Lane did some remarkably fine work as Clement Palter, a gambler with a fine code of ethics. Preceding the picture, the curtains parted to disclose a view of New York. James Parker Coombs, in sombre garb, watched the scene for a moment and then recited the prologue-introduction, written by Martha Wilchinsky. The regular news features, a Kineto insect study known as "Acrobatic Flies," and the organ solo by Harold B. Smith, completed the program.

THE SELWYN.

Mark Twain's famous story, "The Connecticut Yankee at King Arthur's Court," has been made into a film which will rival its original inspiration. The plot and most of the action has been brought down to the moment, ultra-modern and bubbling with delicious slang that even Twain would have enjoyed, and over which he would have exclaimed "Immense!" The picture story has lost none of its famous satire in the filming or direction and as a grouch killer it's the best known cure. Several weeks ago the writer enthused over viewing a picture that was exhibited recently on Broadway which was almost altogether without sub-titles and lamented the fact that directors in general do not adopt so pleasing an innovation. The writer will take it all back. "The Connecticut Yankee" without its hilariously funny titles would be unthinkable. They

AMUSEMENTS

SELWYN TWICE DAILY SUNDAY
WEST 42d STREET 2.30 and 8.30 Mat. at 3

WILLIAM FOX presents

MARK TWAIN'S COMEDY CAMEO

"A Connecticut Yankee in King Arthur's Court"

MARK STRAND

Broadway at 47th St.

Direction JOS. L. PLUNKETT

Week Beginning April 3rd
MIRIAM COOPER & CONWAY
in "The Oath"

STRAND SYMPHONY ORCHESTRA, CARL EDUARDE, Conducting
Soloists and Organ Prelude

WORLD'S LARGEST AND MOST BEAUTIFUL THEATRE

CAPITOL

BROADWAY at 51st ST. SUBWAY TO DOOR

EDWARD BOWES, Managing Director

WEEK OF APRIL 3

"The Cabinet of Dr. Caligari"

CAPITOL GRAND ORCHESTRA OF 80 PIECES

Ensemble of 50 Voices • Capitol Ballet Corps
Presentations by S. L. ROTHAFEL Continuous 12:30 to 11 P. M.

are even funnier than some of the absurd situations. The first showing brought unanimous praise from the reviewers and the film will surely have a summer run.

MAY JOHNSON.

Summer Classes at Granberry Piano School

George Folsom Granberry, director of the Granberry Piano School in Carnegie Hall, New York, has planned attractive summer courses for pianists, teachers, accompanists and amateur musicians. Enrollment can be made at any time during May, June, July and August. Those entering before the close of the regular session of the school on June 4 will be allowed to attend, without extra charge, regular classes of all grades and special classes in the following subjects: the sight, touch and hearing system of teaching; musical pedagogy, demonstration of methods; history; harmonic analysis, and musical appreciation. The public and private recitals will also be open to students of the summer session.

Sparkes New York Recital April 7

Lenora Sparkes, soprano of the Metropolitan Opera Company, will give her annual song recital in Aeolian Hall on Thursday evening, April 7. In addition to groups of French, English, Italian and Russian songs she will sing arias from Montemezzi's new opera, "Hellera"; Massenet's "Werther" and "Eugene Onegin." Roger Deming will assist at the piano.

Concert Nets \$2000 for Hoover Relief

On February 24, when a program in aid of the Hoover Relief was given by Nina Tarasova, Muri Silba, Mildred Dilling and the dancers, Serova and Itow, at Far Rockaway, the sum of \$2,000 was raised.

Stanley to Sing with Minneapolis Orchestra

Helen Stanley has been engaged to appear with the Minneapolis Orchestra in Minneapolis on March 31 and April 1. The singer will make her return trip by way of the South, where she has been booked to give recitals in several cities.

Last Samaroff Recital Postponed

The date for the last recital of Olga Samaroff's Beethoven piano sonata series in Aeolian Hall, has been postponed from April 8 to Thursday afternoon, April 14.

OPPORTUNITIES

TEACHERS for All Departments of Music wanted for Schools and Colleges, September vacancies. Special terms for early enrollment. Address, The Interstate Teachers' Agency, Macheca Bldg., New Orleans, La.

SECRETARY: experience with leading New York musicians, capable press agent, advertising manager, desires position, any executive work along musical lines. Address "C. E.," care of MUSICAL COURIER, 437 Fifth Avenue, New York City.

VANDERBILT STUDIOS, Washington Square annex, 37-39-41 West 9th Street, near Fifth Avenue. Large, Single, modern, studios with private baths. Efficient

hall and telephone service. Lease for year or term of years. Furnished studio with Steinway grand piano, to sublet for part time, at 125 East 37th Street branch. Telephone Stuyvesant 1321.

HARP FOR SALE—Italian double action, concert size, Gothic model, in perfect condition. Instrument formerly owned by Mme. Conti, of the Metropolitan. Low for quick disposal. Address L. McM. Bush, 31 Trinity Place, Boston, Mass.

FOR SALE—Dahlinger Viola 1771. Old European Violin to sell. M. Macher, c/o Coogan, 439 West 57th Street, New York City.

EMINENT CONCERT PIANIST: experienced pedagogues; four years Berlin, Vienna; university education; desires position of responsibility in large city. Endorsements and testimonials by musicians and artists of national and international reputation. Address, CONPIANO-

PED, MUSICAL COURIER, 437 Fifth Avenue, New York City.

YOUNG AMERICAN TENOR, pupil of Jean de Reszke, seeks position as vocal teacher on faculty of music school in New York or some Atlantic Coast City not far distant. Successful concert artist. Author of well known book on singing. Best references. Address "P. Q. R.," care of MUSICAL COURIER, 437 Fifth Avenue, New York.

ACROSS THE COUNTRY

(Continued from page 57.)

mer, Jessie L. Gaynor, Max Gottschalk, Bernice C. Wyer, Samuel Bollinger and Ernest R. Kroeger.

The alumni association of the Kroeger School of Music gave an invitation recital at Hamilton Avenue Christian Church, February 23, assisted by Blanche Herrick Hopkins. On the program as performers were Lola England de Walpine, organist; Frieda Maurer and George Maurer, pianists; Mrs. Hopkins, contralto; Marie Kessler, pianist; Edith Welch, pianist; Marie Burke and E. L. McFadden, pianist and organist, and Ruth Orcutt, pianist.

Syracuse, N. Y., February 23, 1921.—On Monday evening, February 14, Charles M. Courboin gave a recital in the Mizpah Auditorium under the direction of The Recital Commission of the First Baptist Church.

Irma Seydel, violinist, with an assisting company, gave a recital at the First Methodist Church, February 16 and 17, and as at her previous appearance in this city last year won high praise from those who attended.

Edward Johnson, tenor, gave a recital, February 22, in the Mizpah Auditorium under the direction of The Recital Commission, this being their last large offering for the season. Mr. Johnson delighted his audience by his renditions and aroused it to such enthusiasm that at the close of his program he was compelled to give several encores before his audience was satisfied.

The Central New York Music Festival Association has engaged the Cleveland Symphony Orchestra for the Music festival which will be held this year on May 2, 3 and 4. The board are now at work selecting artists for the festival, but no announcements have been made as yet. A large and most excellent chorus is now being drilled by Professor Howard Lyman, musical director of the festival, in preparation for the concerts.

Tacoma, Wash.—(See "Music on the Pacific Slope.")

Tampa, Fla., March 1, 1921.—Mrs. Edward MacDowell's appearance at the Victory Theater on Monday, February 28, will long be remembered as a notable event in the musical annals of this city. Through the courtesy of the Friday Morning Club, the Civic Association and the Music Teachers' Association, over 1500 people, including a number of young students, were accorded this privilege. In a few very comprehensive and convincing remarks, Mrs. MacDowell made appreciable to the audience the unrivalled opportunities for fostering creative art, made possible through the Peterboro Colony, the plan of Edward MacDowell, and worked out since his death through the wise and self-denying efforts of his widow. The musical program held a particularly vital interest for all students and lovers of music, not only because Mrs. MacDowell herself is a brilliant pianist, but also because through a life of sympathy and devotion to her husband's ideals, one felt consciously near the great American composer. Her sincerity and steady purpose are revealed in her playing and in the project which she represents. Her remarks on her husband's life and musical career were most timely and interesting. Her program included favorite selections from the "Sea Pieces," "Woodland Sketches," "New England Idyls," "Rigaudon," andante from the "Keltic" sonata. In response to warm and enthusiastic applause she played Scottish tone poem and "Witches Dance" at the close of the program.

Toledo, O., February 14, 1921.—Rachael Allabach successfully met the test of a concert program at her first public appearance at Scott High School Auditorium on

VIRGINIA
GILL

Lyric
Soprano

"A Voice of Distinctive Charm."

Address: 1014 Division Street

Camden, New Jersey

DE LUCA



Metropolitan
Opera Co.

"THE MAGNET OF
BARITONES"

Now Booking For

May 1921
and Fall 1921

Exclusive Management:

ROGER de BRUYN, - 220 West 42nd St.

New York City

Tel. 8811 Bryant

January 26. Miss Allabach has those requisites for a successful career as a concert singer which are indispensable. She has youth, a lyric soprano voice of pure, liquid quality and an abundance of personal charm. In three arias Miss Allabach displayed considerable fluency of voice, yet she pleased equally in the rendition of a group of English and French songs. M. E. Florio is to be congratulated on the marked success of his talented pupil.

The Ruvinski Trio—Abram Ruvinski, violinist; Sada Ruvinski, pianist, and Clarence Bierly, cellist, assisted Miss Allabach.

Troy, N. Y., February 28, 1921.—The outstanding musical event of the month in Troy was the appearance of Mischa Levitsky, pianist, at Music Hall, February 4, under the Chromatic Club's auspices. The artist had all the dynamics of the keyboard at his fingertips. The recital opened with Bach with the Taussig ornamentation. The toccata and fugue gave contrasted effects of power and delicately accurate speed. The Gluck gavotte in the Brahms transcription was one of the gems of the evening. The remainder of the program included a popular Chopin group, Tchaikowsky's "Troika en Traineaux," Moszkowsky's "Juggler," ending with the Schulz-Ever arrangement of "The Blue Danube Waltz," Strauss. The usual series of encores were granted at the end of the program.

The Music Study Club of Troy has elected the following officers: president, Mrs. Albert Geiser; vice-presidents, Edna Beiermeister and Emma Lotz; treasurer, Mrs. J. Don Welch; corresponding secretary, Gladys Terriault; recording secretary, Helen May Abbott. The annual meeting was held at the Emma Willard Conservatory, February 14.

Troy musicians are arranging a spring music festival to be held at Music Hall, Wednesday evening, April 6, to be in the form of a memorial tribute to the musicians of this city who have recently died.

A four manual organ, the largest and most elaborate in this vicinity, has been presented to St. Paul's Episcopal Church by C. Whitney Tillinghast Barker in memory of his mother, Mrs. Stephen Barker, who died last summer in California. The organ will be intalled August 1.

At the Emma Willard Conservatory, February 28, piano pupils of A. Teresa Maier appeared in a musicale assisted by John C. Dow, bass soloist. The recital was well attended and the pupils were a credit to Miss Maier. Those who took part included Jean Holberg, Inez Egan, Mildred Morgan, Helena Grimm, Elizabeth Sherry, Margaret O'Brien, Dorothy Smith, Milton and Lillian Symansky, Helen Comstock, Ruth Keller, Eula Broderick, Clara Blume, Rosamond Burgess, Marcella Ryan, Curtis Blakeslee, Dorothy Paul, Verna Wilks, Olive Lee and Margaret Tasjian.

Washington, D. C.—(See letter on another page.)

MUSIC ON THE PACIFIC SLOPE

(Continued from page 51.)

day assembly, February 15, presenting a charming program of Russian folk songs. She was assisted at the piano by Mrs. R. E. Mahaffay, chairman of the music committee of the club.

The second of a series of teachers' studio recitals presented Helen Robinson, lyric soprano, pupil of Mrs. J. T. Powers, of Tacoma, and Janet Chalmers, a young pianist of unusual ability, pupil of Paul Pierre McNeely, of Seattle.

The College of Puget Sound Conservatory of Music attracted a throng of music lovers and patrons to its auditorium, February 17 and 18, for the midwinter students' recitals given under the supervision of Clayton Johnson, director of the Music College.

Henry T. Hanlin, basso, of New York, formerly of Tacoma, who has been a guest in the city for a part of the month, recently left for Southern California for a short visit prior to returning east.

On February 18, at the First Presbyterian Church Auditorium, a delightful Schubert song recital was given by students of Prof. J. W. Bixel, conductor of the church choir and chorus.

Mrs. James Eyre Macpherson, soprano, and Rose Schwinn, pianist, were soloists at the Pi Beta Phi Alumnae Assembly, held at the University Club, February 12.

Interesting students' recitals were given during the month at the studios of Mrs. J. T. Powers, Zara Darrow, Mrs. Curtiss Hill, Prof. B. F. Welty, Bernice Relf, Emily L. Thomas, Mrs. L. B. Cameron and Loda Frasier Hays.

M. R.

Minnie Carey Stine Gives Program

A complimentary recital was given by Minnie Carey Stine, contralto, to a New York Woman's Choir on Monday evening, March 7, in the chapel of the Brick Presbyterian Church of this city. Miss Stine was in fine voice and in the rendition of the program revealed a voice of luscious quality, which she used with intelligence and charm.

Morini with the Victor Company

Erika Morini, the sensational new violinist, has been booked in over forty cities next season. Miss Morini will appear in January as soloist with the New York Philharmonic Orchestra. She has also been engaged by the Victor Talking Machine Company to make recordings for a term of years.

Newark Recital for Jane Miller Flynn

Jane Miller Flynn, soprano, will give a song recital for the Woman's Club in East Orange, N. J., on the evening of April 4. Mrs. Flynn, formerly of Philadelphia, has been a popular soloist of the Orange Musical Art Society and various other musical clubs in the vicinity. She also is a well known church and concert singer.

A Concert for Horatio Parker Scholarship

Harold Bauer, pianist, and Albert Spalding, violinist, will give a joint recital at Yale University on April 20, for the benefit of a scholarship in memory of Horatio Parker for the American Academy in Rome.

Carl Fiqué Presents Mendelssohn's St. Paul

Mendelssohn's oratorio, "St. Paul," was presented by Carl Fiqué at Zion Lutheran Church, Brooklyn, on Friday evening, March 25, with the following soloists: Katherine Noack Fiqué, soprano; Harriet M. Behnee, contralto; Henry Weimann, tenor, and August Soennichsen, bass.

Not Only The Finest
and Greatest Piano
in the United States

S
T
E
I
N
W
A
Y

But The Finest
and Greatest Piano
in the World

LONDON CROWDED WITH RECITALISTS

Jean Sibelius Conducts His Own Works at Chappell Ballad Concert—Cherniavsky, Sharpe, Margaret Tilly, Rae Robertson, Ferruccio Busoni, Francesco Ticcini, Brailowsky, Leff Pouishnoff, Leonard Borwick, and Mark Hambourg Give Programs

London, February 23, 1921.—This week has been filled with piano music. I have heard seven different pianists in public, and spent an evening with Moriz Rosenthal and Victor Benham. Consequently, what I do not know about piano playing must be due to natural stupidity and not to lack of experience. But I must first dispose of a composer and two cellists.

SIBELIUS MORE CHEERFUL.

Jean Sibelius, whose gloomy, sad and unadorned symphony I wrote about last week, conducted his "Karelia" suite, "Valse Triste" and a new "Valse Lyrique" at the Chappell ballad concert last Saturday afternoon in Queen's Hall. They were well received but might have been made much more effective if the regular conductor, Alick Maclean, had wielded the baton. Still, the public no doubt liked to see the composer in the flesh, even though the spirit of the compositions suffered a little in the nervous hands of the medium. A friend of mine, who knows his Mark Twain, remarked pensively that "this Finn is not a relation of the gay and festive Huckleberry." I found the composer genial enough when I invaded the artists' room, at ease in an armchair. He was immensely interested in the article on "Finland" in the *MUSICAL COURIER* I gave him. He looks considerably older and grayer than the reproduced photograph in the article. He cannot speak English, and must therefore improve his means of conversation before he can do himself justice as a teacher of musical theory and composition in the United States, where he is to go.

CHERNIAVSKY'S MODERN CLASSICISM.

Mischel Cherniavsky filled Wigmore hall last Thursday afternoon with the tones of his Guadagnini cello, and a large audience was on hand to hear him do it. He began with Boccherini's A major sonata, which he played with a modern passion and expression to the great delight of his hearers, though some of the purists regretted that he missed the old world spirit of the music. I have not the slightest doubt that Mischel Cherniavsky played in the modern manner from choice and not from ignorance of the old classical style. Purists often overlook the fact that a modern audience is accustomed to a modern style of expression. The so called classical manner was the most modern thing of its kind, once upon a time, and was familiar to the public of the day.

The program announced Beethoven's romance in F, but my ear told me the romance was played in C, and very effectively played. A number of shorter pieces were most enthusiastically applauded, and after Tchaikowsky's "Rococo" variations the artist was repeatedly called to the platform. He is now on his way to Australia, with his Canadian wife and South American baby, to join his two brothers for a prolonged tour in the island continent before sailing again for the United States.

SHARPE PLAYS FLAT.

On Friday evening a new cellist appeared at Wigmore Hall, playing, among other works, the same Boccherini A major sonata which Mischel Cherniavsky had played a day earlier. Her name is Rita Sharpe, and she caught a good deal of the old classical style of the Boccherini period. But she was so often out of tune that her name apparently does not prevent her from playing many notes flat.

MISS TILLY CHARMS.

Margaret Tilly is certainly one of the most capable, artistic, interesting and reliable of the fairly numerous host of feminine pianists. She drew a very large audience to Wigmore Hall last Thursday evening and her happy hearers compelled her to extend the program considerably beyond its printed limits. The most ambitious number was Brahms' variations and fugue on a theme by Handel. This combined production of two crusty bachelors was splendidly played by the young woman of high musical intelligence and wonder working hands. Equally satisfactory was her interpretation of the old world graces and fancies of two Scarlatti works.

BULL AND BYRDE.

Rae Robertson made his initial bow to a public audience last Thursday afternoon late, "in the gloaming," at five-thirty, between tea time and dinner. I was consequently able to hear his piano recital between the recitals by Mischel Cherniavsky and Margaret Tilly. His lack of experience was only apparent in the emotional climaxes of Chopin's B minor sonata, which he either did not recognize or did not know how to rise to with an ascending curve of passion. But in the old English pieces by Purcell, Byrde, and Bull he gave his hearers the opportunity of making him play them again. The last third of the program was given over to the muses of Scriabin and Debussy—which muses are not on speaking terms with the elderly muses of Bull and Byrde. The young pianist is a teacher at the Royal Academy of Music, and the little concert room was picturesquely ornamented with students, male and female, from that august institution of certificated music. When Rae Robertson wanders from the friendly fold into the cold and unfeeling concert world he will stand a better chance of discovering the kind of music the public wants to hear.

FERRUCCIO CAPRICCIO.

On Saturday afternoon Wigmore Hall was overcrowded by a demonstrative audience, many of whom gave vent to

pent up feelings in euphonious Italian when Ferruccio Busoni stepped upon the stage to begin his recital. I was once an admirer of Busoni's art as a pianist, and I still would be one, if he played as he played twenty-five years ago. Unfortunately, however, Busoni seems to consider the performer of more importance than the work performed. Did Beethoven really write his sonatas so badly that they require the revising hand of a Busoni? I have heard the op. 111 sonata played by all sorts and conditions of men, women, and children since the days of Anton Rubinstein, but never did I hear such capricious and unwarranted phrasing, such disregard for the composer's indicated rhythms, such indifference to the accepted traditions of expression and interpretation. For instance, the third variation of the arietta—the part marked 12-32 tempo—was played as if the arpeggio passages were written in notes of practically equal length, instead of in the two-and-one rhythm, which makes this movement so elegant and courtly. "O flesh, how art thou fishified," exclaimed Mercutio in "Romeo and Juliet." In the *MUSICAL COURIER* he would have written "O Beethoven, how art thou Busonified."

Chopin's B minor sonata was equally unsatisfactory to me. If Busoni was right, then all the great pianists before him misunderstood Chopin. Perhaps the last movement was intended to be played as flippantly and fast as a tarantella. Strange to say, I prefer the old-fashioned bold and rugged manner of the less enlightened pianists in this manly finale.

Busoni is at liberty to compose as he sees fit. The world is waiting for a great composer and will be delighted to receive greater sonatas than those of Beethoven and Chopin. But no one cares to hear distorted versions of sonatas written before the Busoni advent.

"OW I LOVE SOCIETY."

At the Chappell Ballad Concert in Queen's Hall last Saturday, the pianist was the pleasing, gentlemanly, unassuming Francesco Ticcini, who played five etudes of Chopin with the utmost charm and delicacy. He seems to have ordered his mantle from De Pachmann's outfitter—or did the real garment fall upon him? He is young, ingratiating, and pre-eminently suited for elevating the musical tastes of the best society. Let us hope that the best society will not get the better of him; for one lone pianist is bound to be worsted when his antagonists are a dozen fair Amazons. All this is pure supposition.

PROMISING BRAILOWSKY.

A young man rejoicing in the Polish name of Brailowsky came over from Paris, the great Polish center apparently, and gave an unusually interesting recital of music by Chopin, another Parisian Pole. He chose George Washington's birthday for his concert, but there was nothing revolutionary in his interpretations. In fact, I cannot see how any pianist could play Chopin more in accordance with the text and with what seemed to be the true Chopin spirit. Musical intelligence of the highest order, with splendid technical powers, youth, fine sense for beautiful tone in the lyrical passages, exuberance of spirits, place Brailowsky toward the top of the list of the world's great pianists. Unless the unforeseen stands in the way, I firmly believe this young man will be recognized by the world outside of Paris—unimportant though that recognition may seem to some of the Parisians I have met of late.

RUSSIAN-PERSIAN.

Leff Pouishnoff gave his third recital last Tuesday evening in Wigmore Hall, a few hours after Brailowsky had played Chopin. Pouishnoff presented a Liszt program, including the B minor sonata. I said so much about this wonderful artist in my last letter that I need not now repeat my praises. But if example is better than precept, it is evident that Pouishnoff is one of the elect, for he has already been engaged by six of the most important English towns, as well as by the Enoch concert manager to play twice in the large Central Hall, and Sir Henry J. Wood has booked him for two appearances with his orchestra in Queen's Hall in a few days. This is not a bad record for a pianist whose name was utterly unknown in London a month ago. Pouishnoff's five recitals in Wigmore Hall are to be extended to six at least.

It is an open secret among the informed critics here that this so called Russian is actually a scion of the royal house of Persia. In personal appearance Leff Pouishnoff is certainly not Slavonic. His musical training was obtained at the conservatory in Petrograd, where he won the Rubinstein prize at the age of ten. During the war the pianist passed his time drearily enough in Tiflis and Erivan, within sight of old Mount Ararat, on which Noah's ark is reported to have grounded a long time ago, while yet there was but one language spoken in the world. Leff Pouishnoff is a master of the universal language of music, and I am confident he has a message for those who live near the Appalachian chain of mountains, including Rip Van Winkle's Kat-skills. Even those who dwell beyond the Rockies may yet abate enough of their dread of a Japanese invasion to hear Leff Pouishnoff play on an instrument which did not come out of the ark.

A POLISH (ED) PIANIST.

This afternoon I heard Leonard Borwick play Schumann's "Fantasia in C" with musical intelligence but not

a very musical tone. Naturally, a pianist who has been before the public for so many years has a number of admirers who can be relied on to fill Aeolian Hall, and who prefer neatness to force and polish to warmth of expression. Borwick does nothing that can be censured and nothing that creates enthusiasm. In the familiar language of the recent war, he is strictly neutral.

HAMBURG NOT PARALYZED.

Mark Hambourg played the Mendelssohn-Liszt "Wedding March" at a Coliseum entertainment a few days ago for the benefit of the National Hospital for the Paralyzed and Epileptic. More than \$10,000 was raised by the combined artists of the occasion. The Queen was present. I am told that Her Majesty and the general public were strongly convinced that the pianist himself was not paralyzed.

Hambourg is just about to embark for a concert tour in South Africa.

Shall I take up more space describing smoking concerts, chamber entertainments, amateur orchestras, oratorios, young vocal recitals? I hear the unanimous "No!" Consequently I stop.

CLARENCE LUCAS.

THREE VISITING STARS HEARD IN MEMPHIS

Althouse, Kreisler and Moiseiwitsch Delight Large Audiences—Local Organizations Present Interesting Programs

Memphis, Tenn., February 20, 1921.—Paul Althouse, Metropolitan Opera tenor, was heard in a delightful concert January 10, under the management of the Cortese Brothers. The singer was at his best in the classic portion of the program, although the songs of lighter vein were altogether pleasing. His rendition of "Che Gelida Manina," from "La Bohème," was superb. After the last group of English songs he was forced to respond to an encore, giving the "Lament" from "Pagliacci," which brought forth thunderous applause. The evening was a memorable one, and the Cortese Brothers deserve a vote of gratitude for providing such a delightful artist. Powell Weaver, who served as a most sympathetic accompanist, also gave two piano numbers.

FRIITZ KREISLER ON MRS. S. J. LATTI'S ARTIST COURSE.

Fritz Kreisler, violinist, appeared here January 7, under the direction of Mrs. S. J. Latta, before a record breaking house.

RUSSIAN PIANIST MAKES INITIAL APPEARANCE HERE.

Mrs. Jason Walker presented, as the second offering in her piano course, Benno Moiseiwitsch, Russian pianist. The program had for its principal number Mozart's "Don Giovanni," while Ravel's "Jeux d'eau" and a Debussy number were exquisitely played.

POPULARITY OF SUNDAY AFTERNOON CONCERTS CONTINUES.

The Sunday afternoon concerts given by the various choirs and musical organizations of the city continue to be heard by packed houses.

MEMPHIS OPERA CLUB TO HOLD MONTHLY MEETINGS.

The Memphis Opera Club, which was organized last summer at the country home of Mrs. Ben Parker, has increased its membership and will give monthly programs at the Nineteenth Century Club, which will be open to the public. Mrs. W. J. Haliburton is president; Herbert Summerfield, secretary and accompanist; C. N. Saner, chairman of the program committee; E. D. Barrow, chairman of the ways and means committee, and Leonard Brabec, chairman of the publicity committee. "Samson and Delilah" will be the first opera taken up, the principal parts to be sung by Elsa Gerber, contralto; C. N. Saner, tenor, and Richard Martin, baritone. Harrison Crofford will tell the story of the opera.

CHORUSES PROGRESSING UNDER DIRECTION OF ARTHUR NEVIN.

Arthur Nevin, of New York, recently chosen by the Park Commission and the music committee of the Chamber of Commerce as director of music and dramatic art, announces that work on the first concert, which will be given during Easter week, is progressing finely and that the response from the singers of the city is most encouraging.

DR. AND MRS. FAGIN OPEN NEW PIPE ORGAN.

Dr. and Mrs. Robert Fagin, who have recently installed a pipe organ in their lovely new home in the South Parkway, gave an artistic benefit recital recently. Laurent Chaveux, of Little Rock, who is now organist of the Temple Baptist Church, gave the program, assisted by the popular Cortese Brothers, harpist and violinist; Mrs. Robert Fagin, who is a brilliant pianist; Mr. and Mrs. Henri Benner, Margaret McGee and C. L. Montgomery.

J. V. D.

De Reszke Pupils Busy

Among the many active pupils of Jean de Reszke who are delighting European music lovers may be mentioned Mme. Alexandrovitch, a leading coloratura soprano of the Paris Opera, who created a sensation as the Queen in the recent revival of "Les Huguenots;" Leila Megane who has won the hearts of the audiences at Covent Garden, London, and the Opera Comique, Paris; Mlle. Victoree, who triumphed in "Rigoletto" at Nice, and Luella Melius, the American soprano, who, replacing Mme. Melba during her illness, has proven one of the sensations of the Rivera.

MARY HOUGHTON BROWN
Pianist-Organist, Leschetizky Exponent
Instruction—Coaching for teaching or recital June 1—September 1—Summer rates
Address: Care Margaret Sutherland,
201 West 85th Street, New York City.



TILLA GEMUNDER
Soprano
Concert and Recitals
Management: ANNIE FRIEDBERG
1428 Broadway New York

Sylvia Cushman
of London and New York
Interpretative Singer and Dancer
Teacher Available for concerts
384 Harvard Street Brookline, Mass.

LONGY SCHOOL
Musical Instruction
103 Homewood Street, Boston, Mass.
HARRIET FOSTER
Contralto—Voice Teacher—Coach
225 West 116th St., New York Phone, 6880 River

HAZEL HARRISON
.. Pianist ..
3746 Prairie Avenue, Chicago, Ill.
Phone 8116 Douglas

FLORENCE CHAMBERS
Pianist and Organist
Instruction. Pupil of Mischelowski, the teacher of Fodorowski.
425 W. 119th St., N.Y.C.
Tel. 6300 Morningside
HEIZER MUSIC SCHOOL
Direction of Mr. and Mrs. Frederick Heizer
SIOUX CITY, IOWA 1215 Douglas Street

HAROLD GLEASON
CONCERT ORGANIST
University of Rochester, Institute of Musical Art
Rochester, N. Y.



RALPH THOMLINSON
BARITONE
Personal Representation:
Claude Warford
1425 Broadway, New York City

BALDWIN

Cincinnati



EMERSON

Established 1849

Boston

BUSH & LANE

HOLLAND, MICH.

WING & SON, WING PIANO

Manufacturers of the

A musical instrument manufactured in the musical center of America for forty-nine years

Factory and Offices Ninth Ave., Hudson and 13th Streets, New York

Lambert MURPHY TENOR

METROPOLITAN OPERA CO.
For Concert Engagement Apply to
The WOLFSOHN MUSICAL BUREAU
1 West 34th Street New York

GRANBERRY PIANO SCHOOL
SUMMER COURSES for Pianists Teachers Accompanists
Sight, Touch and Hearing System of Instruction
Carnegie Hall New York

CHARLES WAKEFIELD CADMAN
COMPOSER-PIANIST
In Recitals of His Compositions and His Famous "Indian Music-Talk."
Address: Care of WHITE-SMITH MUSIC PUBLISHING CO., BOSTON

MILDER DILLING
HARPIST
Met. HAENSEL & JONES, Aeolian Hall, N. Y.
Personal Address: 315 West 79th St., N. Y.

RUDOLPH REUTER
PIANIST
Management:
HAENSEL & JONES, Aeolian Hall, New York

Ganapol Studios
of Musical Art
Superior Training in Voice and Piano
2515-2517 Woodward Avenue Detroit, Mich.

Voice Piano Strings
Public School Music
Organ Theory
Composition
Pedagogy



35th Season—
October 4th, 1920
AMERICAN INSTITUTE OF APPLIED MUSIC
212 West Fifty-ninth Street
New York City
KATE S. CHITTENDEN, Dean

LESTER PIANO

ONE OF THE
OLD MAKES
PHILADELPHIA

SUMMER TEACHER'S COURSES
AT THE **NEW YORK SCHOOL OF MUSIC AND ARTS**
150 RIVERSIDE DRIVE (CORNER 87th STREET)

Six Weeks Courses from May 15th to September 1st Rates \$180 and \$250 (according to teacher for private lessons) which include board and room, tuition, lectures, classes, concerts, etc. No extras and same celebrated faculty, including Ralfé Leech, Sterner, Arthur Friedheim, Paul Stoeving, Eugene Salvatore, Aloys Kremer, Frank Howard Warner, Alexander Pero and many others. SEND FOR OUTLINE.

INSTITUTE OF MUSICAL ART OF THE CITY OF NEW YORK
120 CLAREMONT AVENUE Frank Damrosch, Director

VICTOR HARRIS THE BEAUFORT
140 West 57th Street Tel. 3053 Circle
TEACHER OF SINGING IN ALL ITS BRANCHES

AMERICAN CONSERVATORY
Chicago's Foremost School of Music and Dramatic Art
Ninety Artist-Instructors Catalog Mailed Free
John J. Hattstaedt, President. Karleton Hackett, Adolf Weidig, Henriot Levy, Associate Directors.
KIMBALL HALL, CHICAGO, ILL.

NEW YORK AMERICAN CONSERVATORY
163 West 72nd Street, NEW YORK
Empowered by law to confer Diplomas and the Degree of Doctor of Music
DIRECTORS: CARL HEIN AND A. FRAEMCKE
Piano, Violin, Cello, Harp, Harmony, Composition and Conducting, for Grand Opera Singing and Acting

KANSAS CITY CONSERVATORY OF MUSIC
KANSAS CITY, MO.
SPECIAL SUMMER TERM FOR TEACHERS
Piano, Voice, Violin, Expression, Dancing
June 13 to July 16
Send for Catalog JOHN A. COWAN, President

Cincinnati Conservatory of Music
53rd YEAR CLARA BAUR, Foundress
Conducted according to methods of most progressive European conservatories.
Elocution—MUSIC—Languages
Faculty of International Reputation
Exceptional advantages for post-graduate and repertoire work. Department of Opera. Ideal location and residence department with superior equipment.
Master class for virtuoso violinists under
EUGENE YSAYE Season 1920-21
For catalogue and information address Miss BERTHA BAUR, Directress Cincinnati, Ohio.

GORDON CAMPBELL
Vocal Coach—Professional Accompanist
KIMBALL HALL CHICAGO, ILL.

Clare Osborne Reed
ARTIST TEACHER DIRECTOR
COLUMBIA SCHOOL OF MUSIC
Advanced Interpretation for Artist-Students, Teachers' Normal Training.
509 S. Wabash Ave. Chicago

HAMILTON MORRIS
Soprano CONDUCTOR Teacher
835 Lincoln Place, Brooklyn, N. Y. Tel. 0935 Lafayette

HANNA BUTLER Soprano
PUPILS ACCEPTED
512 Fine Arts Building, Chicago, Ill.

Best value in a strictly high grade instrument

ESTEY

The best known musical name in the World

ESTEY PIANO CO. New York City

THE STEINWAY PIANOS

(GRAND AND UPRIGHT)

Are Everywhere Known As

THE STANDARD PIANOS OF THE WORLD

FACTORIES:

Ditmars Avenue and Riker Avenue
Steinway, Borough of Queens, New York

Warerooms: { Steinway Hall, 167-169 East 14th Street, New York
Steinway Hall, 15-17 Lower Seymour St., Portman Sq., W., London

Represented by the Foremost Dealers Everywhere

STEINWAY & SONS

AMERICAN
IN NAME, OWNERSHIP, AND SENTIMENT

THE

Mason & Hamlin

"THE STRADIVARIUS
OF PIANOS"

The most costly piano in the world

PRINCIPAL WAREROOMS AND FACTORIES

BOSTON

New York Warerooms, 313 Fifth Avenue



Established 1864

KRANICH-&-BACH

Ultra-Quality PIANOS
and PLAYER PIANOS

ENDORSED BY MUSICAL ARTISTS EVERYWHERE

New York City

SCHOMACKER

Established 1838 in Philadelphia

A Leader for 80 Years -:- Schomacker Piano Co., Philadelphia, Pa.

The
Name **Sohmer**



on a piano is a guarantee of quality;
a synonym for artistic excellence.

For forty years the Sohmer family
have been making Sohmer pianos.

To make the most artistic piano
possible has been the one aim, and
its accomplishment is evidenced by
the fact that:

There are more Sohmers in use in the Metro-
politan District than any other artistic piano.

SOHMER & CO., 31 West 57th St., NEW YORK

PAUL ALTHOUSE WRITES:

New York, June 19th, 1919

The Autopiano Company,
On-the-Hudson at 51st Street,
New York City.

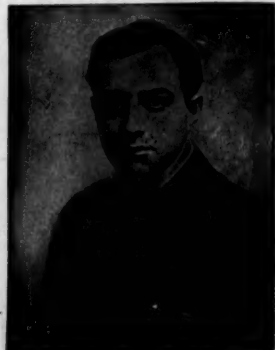
DEAR SIR:-

You are certainly to be congratulated on your
splendid achievement in the production of the
Autopiano, which I consider one of the finest players
I have ever played.

It is so exquisitely beautiful in tone and expres-
sion, so unquestionably superior, that I can readily
understand why the Autopiano leads in the player
piano world.

Sincerely,

Paul Althouse



THE AUTOPIANO COMPANY

PAUL BROWN KLUGH, President

On-the-Hudson at 51st Street

New York

